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A HISTORY OF THE WORKS OF  
SIR JOSHUA REYNOLDS

P. R. A.











A HISTORY OF THE WORKS  
OF  
SIR JOSHUA REYNOLDS  
P. R. A.

BY  
ALGERNON GRAVES, F.S.A.  
AND  
WILLIAM VINE CRONIN



DEDICATED BY GRACIOUS PERMISSION TO  
HIS MAJESTY THE KING

VOLUME IV

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## ILLUSTRATIONS TO VOLUME IV.

DATE.	SUBJECT.	OWNER.	PAGE
1791.	SIR JOSHUA REYNOLDS, P.R.A. . . . . From an original pink wax medal- lion by Eley George Mountstephen.	The Rt. Hon. the Earl of Ilchester. <i>Frontispiece</i>	
1754.	JOHN ASTLEY . . . . .	Arthur Kay, Esq. . . . .	1256
1755.	MRS. FLEMING . . . . .	The Rt. Hon. Elizabeth, Countess of Harrington . . . . .	1264
1757.	LADY ELIZABETH KEPPEL . . . . .	His Grace the Duke of Bedford . . . . .	1280
1757.	CAROLINE, COUNTESS OF DALKEITH	E. Ernest Leggatt, Esq. . . . .	1296
1758.	SIR FRANCIS BLAKE DELAVAL . . . . .	L. Hamilton McCormick, Esq. . . . .	1304
1759.	MARY, DUCHESS OF ANCASTER . . . . .	William Beattie, Esq. . . . .	1312
1759.	LADY FRANCES SCOTT AND BROTHERS	Lieut.-Col. H. S. Home-Drummond . . . . .	1328
1759.	THE HON. ANNE TOWNSHEND . . . . .	Captain Drummond-Moray . . . . .	1344
1760.	HESTER, COUNTESS OF SUSSEX . . . . .	L. Hamilton McCormick, Esq. . . . .	1352
1761.	FRANCIS, MARQUESS OF TAVISTOCK	His Grace the Duke of Bedford . . . . .	1360
1761.	MISS JACOBS . . . . .	C. Whitney, Esq. . . . .	1376
1761.	EUPHROSYNE . . . . .	Henry J. Pfungst, Esq. . . . .	1384
1762.	MARGARET, DUCHESS OF DOUGLAS	The Rt. Hon. the Earl of Home . . . . .	1400
1764.	FRANCES, LADY SONDES . . . . .	L. Hamilton McCormick, Esq. . . . .	1408
1764.	FREDERICK, LORD BOLINGBROKE . . . . .	The Rt. Hon. the Earl of Pembroke . . . . .	1416
1767.	THE RT. HON. GEORGE GRENVILLE	R. Neville Grenville, Esq. . . . .	1424
1769.	HOPE NURSING LOVE . . . . .	Sir Robert Edgcumbe, Kt. . . . .	1432
1770.	MARY, COUNTESS DELAWARR . . . . .	Charles J. Wertheimer, Esq. . . . .	1440
1770.	MISS EMILIA VANSITTART . . . . .	Rev. John Thornton . . . . .	1448
1772.	MISS LINLEY . . . . .	Corporation of Glasgow . . . . .	1456
1773.	JOHN, MARQUESS OF GRANBY . . . . .	The Rt. Hon. Lady Kinloss . . . . .	1464
1776.	MRS. CROFTES . . . . .	Sir Edgar Sebright, Bart. . . . .	1472
1778.	RICHARD HELY HUTCHINSON . . . . .	Charles John Wertheimer, Esq. . . . .	1480
1778.	JOHN HELY HUTCHINSON . . . . .	Charles John Wertheimer, Esq. . . . .	1488
1779.	DUKE AND DUCHESS OF HAMILTON	The Rt. Hon. Lord Iveagh . . . . .	1504
1779.	MARY, COUNTESS TEMPLE, AND SON	R. Neville Grenville, Esq. . . . .	1520
1782.	LADY FRANCES FINCH . . . . .	The Rt. Hon. the Earl of Aylesford . . . . .	1536
1782.	MARIA MARGERET, LADY NAPIER . . . . .	The Rev. J. W. Napier Clavering . . . . .	1552
1782.	MRS. GOSLING . . . . .	Mrs. George Holt . . . . .	1568
1784.	MISS GEORGIANA ELLIOTT . . . . .	Morris K. Jesup, Esq. . . . .	1576
1784.	PASTORAL SCENE . . . . .	T. Wallis, Esq. . . . .	1584
1785.	MRS. HODGES . . . . .	James Orrock, Esq., R.I. . . . .	1592
1786.	LOUISA, LADY LANSDOWNE . . . . .	The Most Hon. the Marquess of Lans- downe . . . . .	1600
1786.	MISS GIDEON AND HER BROTHER . . . . .	Mrs. Culling Hanbury . . . . .	1608
1786.	VENUS AND PIPING BOY . . . . .	Robert English, Esq. . . . .	1616
1788.	PETERSHAM, FROM RICHMOND HILL	The Rt. Hon. the Earl of Northbrook . . . . .	1624
1788.	GIRL WITH A GOLDFINCH . . . . .	T. Humphry Ward, Esq. . . . .	1640
1789.	THE CONTINENCE OF SCIPIO . . . . .	H.M. the Emperor of Russia . . . . .	1656
1789.	MRS. C. J. FOX . . . . .	The Hon. Stephen Fox-Powys . . . . .	1664
	Sir Joshua's Book-plate and Memorial Card . . . . .	Sir Robert Edgcumbe, Kt. . . . .	1392
	Relics of Sir Joshua Reynolds . . . . .	Sir Robert Edgcumbe, Kt. . . . .	1396
	Two suits worn by Sir Joshua Reynolds . . . . .	Sir Robert Edgcumbe, Kt. . . . .	1674





# A HISTORY OF THE WORKS OF SIR JOSHUA REYNOLDS, P.R.A.



## ADDENDA.

\* *For easy reference, all entries in this list, of pictures or sitters not catalogued in the previous volumes, have an asterisk prefixed to them.*

ABERGAVENNY, George, 15th Baron and 1st Earl. Page 1.

*Half length, canvas 35 × 28½ in.*

In peer's robes.

Born 1727; Lord-Lieutenant of the county of Sussex in July, 1757; married, February 5, 1753, Henrietta, daughter of Thomas Pelham of Stanmer; created Viscount Nevill and Earl of Abergavenny, May 17, 1784. Died September 10, 1785.

The picture belongs to the Marquess of Abergavenny at Eridge Castle, Tunbridge Wells.

ABERGAVENNY, Henrietta, Lady, and Child. Page 1.

She died August 31, 1768.

The child must have been Henry, born February 22, 1755.

The ownership of this picture has not been discovered; it is not at Eridge Castle.

ABERGAVENNY, Henry, 2nd Earl, when the Hon. Henry Nevill. Page 1.

Three-quarter face to the right ; right hand in waistcoat.

The picture belongs to the Marquess of Abergavenny at Eridge Castle, Tunbridge Wells.

ABINGDON, Willoughby, 4th Earl of. Page 2.

Born January 16, 1740 ; and being a student at the University of Oxford when the Earl of Westmorland was installed Chancellor there on July 3, 1759, was one of the three noblemen selected to address the Earl in congratulatory verses, which he delivered in Latin with uncommon but merited applause. He succeeded to the earldom, June 10, 1760, and in 1761 was chosen High Steward of Abingdon and Wallingford. He married, July 7, 1768, Charlotte, daughter and co-heiress of Sir Peter Warren, K.B. Died September 26, 1799.

ABINGTON, Mrs. Page 2.

Dr. Waagen in 1857, in his supplement, page 341, remarks : " Her features, though not beautiful, are animated and significant in expression. The execution of the flesh very spirited, and as true as it is warm and clear."

ABINGTON, Mrs., as " Miss Prue." Page 4.

The picture was exhibited at the Royal Academy in 1771, No. 161, as " portrait of a lady three-quarters."

The picture belongs to Lord Hillingdon, and hangs at Camelford House, Park Lane.

ABINGTON, Mrs. Pages 3 and 4.

Engraved also by Thomas Williamson,  $4 \times 3\frac{1}{2}$  in.

A sketch for this picture ( $30 \times 25$  in.) was sold by Asher Wertheimer to Leverton Harris, of 4, Green Street, Grosvenor Square ; it is very like the engraved picture, but the dress and hands are quite unfinished. It was exhibited at the Grafton Dramatic Exhibition.



ABINGTON, Mrs., as "Roxalana."

Page 5.

It was No. 14 at the Royal Academy of 1784.

The play of "The Sultan" was written by Bickerstaff, and was published in 1775.

ENGRAVED.

J. K. Sherwin,  $3\frac{1}{8} \times 4$  in., for Seeley's "Life of Mrs. Piozzi."

ABINGTON, Mrs., as "Lady Teazle."

Page 5.

*Canvas*  $48 \times 36$  in.

Mrs. Abington was the original Lady Teazle.

ABINGTON, Mrs., as "Danae."

Page 6.

*See* KITTY FISHER, page 310.

\*ABINGTON, Mrs., as a Page.

Dr. Waagen, in his supplement, 1857, page 210, in describing the collection of Mr. Henderson at 3, Montague Street, Russell Square, says : "Mrs. Abington in the costume of a page, of oval form. Delicate in feeling and colour."

\*ACLAN, Mrs.

Sat in May, 1780. *See* DIARIES.

ACLAND, Colonel John Dyke.

Page 7.

Paid for after 1771, Mr. Ackland, £73 10s.

The picture belongs to Sir Thomas Dyke Acland, Bart.

ACLAND, Lady Harriet.

Page 8.

Paid for after 1771, Lady Harriot Ackland, £73 10s.

The picture belongs to Sir Thomas Dyke Acland, Bart.

\*ADAIR, Mr.

Sat in January, 1780. *See* DIARIES.

\*ADAMS, Mr.

Sat in April, 1779. *See* DIARIES.

\*AILSIE.

Sat in May, 1777. *See* DIARIES.

AISLABIE, Mrs.

Page 10.

The second wife of William Aislabie, M.P. for Ripon from 1721 to his death on May 17, 1781. His first wife was Elizabeth, eldest daughter of John, 6th Earl of Exeter; she died April 6, 1733.

ALBEMARLE, William Charles, 4th Earl of.

Page 11.

A critic, 1783, says: "No. 115, young Lord Albemarle, esteemed a good likeness, and has a minuteness in the handling not so generally attended to by this artist."

Another critic, 1783, says: "No. 115. We admire this excellent portrait so much that we cannot but again lament such eminent abilities should be so often employed in the representation of obscure individuals."

ALMACK, William.

Page 12.

The picture afterwards belonged to Leggatt Bros., and was sold by them to Thomas Agnew and Sons. It was exhibited at the Paris Exhibition in 1900.

ALTHORP, George John, Lord.

Page 13.

It was exhibited at the Royal Academy in 1776, No. 235, as "Portrait of a nobleman, whole length."

Walpole says in the Earl of Rosebery's catalogue: "Style of Vandyke."

The small whole length, 47 × 29 in., described on page 14, was put up again at Christie's, June 16, 1900, Lot 80, and bought by Wheeler, for £84.

The compilers examined this picture carefully, and at the back is written: "Kate Satchwell, Mar Lodge, Stirling." In their opinion this picture is a copy made at the end of the last century by Miss Satchwell.

ALTHORP, Lavinia, Lady. *See* SPENCER, page 918.

$22 \times 17\frac{1}{2}$  in.

The picture was sold at Christie's, February 10, 1899, Lot 49 (Earl Waldegrave, owner), for £178 10s., to P. and D. Colnaghi and Co., the present owners.

ANCASTER AND KESTEVEN, Duke of. Page 18 (No. 3).

*Half length, canvas.*

Three-quarter face, looking to the left; receding forehead; natural light hair; wearing a scarlet military uniform with gold facings; waistcoat open at the top, showing lace ruffle; light grey plain background.

The picture was evidently included in the payment of £90 13s. In 1871 it was sold by Leggatt Bros. to Hanson Walker, the present owner.

ANCASTER, Mary, Duchess of.

Page 19.

A First State of the Dixon plate was sold at Christie's in 1900 for £64 1s.

ANCASTER AND KESTEVEN, Mary, Duchess of. Page 20.

This picture (Mr. Beattie's) is not a whole length.

ANCRUM, Elizabeth, Countess of.

Pages 20 and 21.

Exhibited at the Agnew Gallery, 1899, No. 13.

ANCRUM, Elizabeth, Countess of.

Page 21.

The following is the correct description of the Clermont picture: Half length, seated in high-backed chair, which shows above the neck; the face turned to the right; her hands crossed on her lap; black lace headdress and black velvet round the neck; black lace shawl, with three worked lace flounces; powdered hair and large round earrings.

ANGELO, Mrs.

Page 23

The picture belongs to George A. Hearn, of New York.

ANGELO, Mrs. (Mrs. Smith's). Page 23.

Marie Françoise Justine Dubourgh married Giovanni Xaverio Tremamondo Angelo, who died in Edinburgh in 1803.

ANGELO, Miss Catherine. Page 24.

The picture belongs to Alfred de Rothschild. See DRURY, page 264.

ANGERSTEIN, John Julius. Page 24.

The picture belongs to William Beattie, of Glasgow.

ANGERSTEIN, Master John and Miss Julia. Page 25.

A critic, 1783, says : "A very beautiful and masterly portrait of a little boy and girl. The girl is easy, natural, and expressive ; but the features of the boy seem drawn up into a formality unsuitable to his age and the playful sprightliness of his situation."

Another critic, 1783, says : "No. 122. The *éclat* of Sir Joshua Reynolds as a painter has been his peculiar taste in the character and disposition of his portraits, which become pictures of themselves, independent of their likeness ; he has transferred this happy manner to the painting of children, where he has given them sports conformable to their ages and simplicity conformable to their sports."

ANSPACH, Margravine of, and Child. See LADY CRAVEN, p. 205.

\*ANTROBUS, Mr.

Sat in February, 1786. See DIARIES.

\*ARCHER, Lady.

Sarah, daughter of James West, M.P. for Alscot, co. Warwick ; married, in 1761, Andrew Archer, 2nd Baron Archer, who died in 1778, when the title became extinct.

Sat in January, 1789. See DIARIES.

ARMSTEAD, Mrs. Page 29.

See HON. MRS. CHARLES JAMES FOX, page 336.

\*ARNOLD, Miss.

Sat in September, 1757. See DIARIES.

ARUNDELL, Henry, 7th Baron.

Page 31.

*Whole length, canvas 95 × 58 in.*

Looking to the left ; left arm resting on a pedestal ; hand hanging down ; a coronet on the pedestal ; right hand gloved, holding white left glove.

The picture was sold at Robinson and Fisher's, June 21, 1900, Lot 153.

ARUNDELL, Mary, Lady.

Page 31.

*Whole length, canvas 95 × 58 in.*

Walking to the right ; a coronet on a marble-topped gilt table ; her left hand is extended, touching the coronet ; her right hand is up to her breast ; a black ribbon with diamond stars round her neck, and large diamond ear-ring ; a curtain to the right ; landscape to the left.

The picture was sold at Robinson and Fisher's, June 21, 1900, Lot 152.

ARUNDELL, Henry, 8th Baron.

Page 31.

*Whole length, canvas 95 × 58 in.*

Full face, looking to the right ; right arm resting on a pedestal, on which is a coronet ; left hand on hip.

The payment of 1764 evidently refers to the picture of the 7th Lord.

The picture was sold at Robinson and Fisher's, June 21, 1900, Lot 155.

ARUNDELL, Maria Christina, Lady.

Page 32.

*Whole length, canvas 95 × 58 in.*

Walking to the right ; with coronet in her right hand, holding her robes with her left ; a pink curtain to the right, and an arch to the left.

The picture was sold at Robinson and Fisher's, June 21, 1900, Lot 154.

The four last pictures were sold for £11,550 in one lot.

\*ARUNDELL, Mr.

Sat in January, 1760. See DIARIES.

\*ASHBURNHAM, Lord.

John, 2nd Earl ; born 1724 ; died 1812.

Sat in May, 1780. See DIARIES.



ASHBURTON, Lord and Lady.

Page 33.

The entry in the ledgers should read "and sketches of *their* children."

This would infer that the next picture really contains the portrait of Lady Ashburton, and not Miss Dunning. The date of the death of Miss Mary Dunning cannot be found. Lady Ashburton died February 23, 1809.

ASHBURTON, Lord, with the MARQUESS OF LANS-  
DOWNE and COLONEL BARRÉ.

Page 34.

A critic, September 26, 1789, says: "The picture for Mr. Baring of Lord Ashburton, Lord Lansdowne, and Colonel Barré wants at least one more sitting, perhaps two."

There is a miniature enamel copy of this picture by Henry Bone, R.A., belonging to the Marquess of Lansdowne, at Lansdowne House.

A proof of the Ward plate sold at the Bessborough sale, March 15, 1897, for £15 15s.

\*ASHLEY, Sir Ed.

This title cannot be found, but there was a Sir Edward Astley, 4th Baronet; born 1729; died 1802.

Sat in April, 1760. See DIARIES.

ASHTON, Rev. Thomas, D.D.

Page 35.

He was fellow of Eton College and D.D. in 1745.

ASHTON, Francis.

Page 35.

Sat in April, 1760, as Mr. Ashton. See DIARIES.

ASTLEY, John.

Page 36.

Full face; wearing a turban and loose coat, with a row of buttons, a large collar tied with cord and tassels; his right hand is visible, holding a portecrayon resting on a drawing-board.

The picture belongs to Arthur Kay, of Glasgow.

AXFORD, Miss.

Page 38.

She was probably a sister of the Mr. Axford who married Hannah Lightfoot, the Quakeress, who captivated George III. She was known as the "Fair Quakeress."

White dress, with two pink bows in front; a white satin mantilla, with pink bow on the sleeve; pink round the neck; white frill cap, with pink on the top.





BACELLI, Giovanna.

Page 41.

A critic, 1783, says : " No. 206. An excellent portrait of Baccelli, in which each spirit, character, and similitude are admirably combined."

Dr. Waagen in his supplement, page 339, says : " Portrait of Madame Bucalli, a celebrated dancer of his time, taking off her mask. A somewhat hard picture in forms and colour for him."

The picture belongs to Lord Sackville at Knole.

A Second State of the J. R. Smith plate sold at Christie's in 1900 for £43 1s.

A fine copy of this picture by J. Northcote, R.A. (30×25 in.) was purchased in 1899 by Leggatt Bros., and sold by them to J. B. Taylor, of Shernfield Manor, near Basingstoke.

BADDELEY, Mrs.

Page 42.

" She was born in 1745, and died in 1786."—CHAMBERS'S *Biographical Dictionary*.

BAGOT, Mr. *See* CARICATURES (PARODY), page 1231.

BAGOT, Lady Barbara.

Page 43.

There is a copy of this picture at Keele, the property of Mrs. Sneyd.

BAKER, Mrs.

Page 43.

On a proof in the possession of E. Ernest Leggatt, at Chase Side, Enfield, is the following inscription in pencil : " Private plate—wife of Sir — Baker, M.D., and mother of Sir Frederick Baker."

\*BAKER, Sir George, Bart., M.D., F.R.S.

He was created a baronet in 1776.

Sat in February, 1777, January, 1780, and December, 1782. *See* DIARIES.

**\*BAKER, Lady.**

Sat in February, 1777. *See* DIARIES.

**\*BAKER, Master.**

Sat in February, 1777. *See* DIARIES.

**\*BAKER, Dr.**

Sat in April, 1764, November, 1765, February, 1767, January, 1769, October, 1771, and February, 1773. *See* DIARIES.

**BALDWIN, Mrs.**

Page 44.

Dr. Waagen in 1851, vol. iii., p. 160, says: "Portrait of a Greek lady in her national costume, looking at a medallion, with black but very sunken eyes. This is most remarkable for the clear and warm colouring."

**BALE, Mrs., Senr.**

Page 46.

Sat in February, 1758, as Mrs. Bale, Senr. Mrs. Bale also sat at the same time. *See* DIARIES.

**\*BANKS, Sir Joseph, Bart.**

Lady Ellenborough writes, October 9, 1899: "Have you included a very fine portrait of Sir Joseph Banks, painted as a young man just before starting on his voyage with Captain Cook, and which is still safely at Mersham Hatch, Ashford, Kent?"

The picture belongs to Sir Wyndham Knatchbull, Bart.

**BANKS, GANDON, and PAUL SANDBY.**

Page 48.

This picture was exhibited at the Irish Institution, Dublin, in 1858, No. 17, as J. Gandon explaining his plans of the Custom House, Dublin, to J. C. Beresford and Grose, the antiquarian, by Henry West, Q.C. Also at the Royal Dublin Society Art Exhibition, 1861, No. 357, as James Gandon, Right Hon. J. Beresford, and Paul Sandby, by B. Watkins. *See* GANDON, p. 345.



*Public Advertiser*, 1774: "Nos. 222, 223, and 224. Three good portraits; one is the well-known Mr. Baretti."

Another critic says: "Portraits of three gentlemen. Three-quarters. The expression and attitudes of these are characteristically varied suitable to the persons represented, and the execution is no ways inferior to the design."

No. 223 was exhibited at the Royal Academy, 1774, as "Portrait of a Gentleman, three-quarters."

Walpole remarks: "Baretti."

In a manuscript catalogue of Sir Joshua's engravings by the Earl of Bessborough, he says that the picture was sold in 1816 for £31 10s. to Stewart. Cotton says, £82.

The reverse plate, by Bromley, is  $2\frac{7}{8} \times 2\frac{1}{8}$  in.

There is another picture in the possession of George Wilton Chambers at Clough House, Rotherham.

#### ENGRAVED.

J. Watts,  $3\frac{1}{2} \times 4\frac{1}{8}$  in.

A copy by Marchi was sold at Christie's, March 17, 1877 (Gaunt's House), Lot 57, for £88 4s., to Agnew.

Born 1726; Dean of Derry, 1769-1780; Bishop of Killaloe, 1780-1794; Bishop of Limerick, 1794, until his death, June 7, 1806.

He married, first, the daughter of William Brawne, of Brawne's Hill, co. Carlow, and secondly, in 1803, Jane Ross-Lewin, daughter of John Ross-Lewin, of Fort Fergus, co. Clare.

The venerable prelate was a member of most literary societies in the United Kingdom, but particularly of the club composed of Garrick, Johnson, Burke, Sir Joshua Reynolds, Cumberland, Goldsmith, &c. When Dean of Derry he was mentioned in the latter's "Retaliation."

The picture belongs to Lord Waterpark.

On page 51 it is stated in error that he was Provost of Eton; this was Dr. Edward Barnard, who was Provost from 1754 to 1763. The payment is really as follows: March 2, 1774, Dean Barnard, for self and lady in full, £50.

*Three-quarter length, canvas 50 × 40 in.*

Seated in a landscape under a tree, turned to the right ; holding a book in her right hand ; her left arm resting on a parapet ; wearing a flowered white satin gown ; a red mantle draped round her waist, and over the parapet.

The daughter of William Brawne, of Brawne's Hill, co. Carlow ; married, as his first wife, Thomas Barnard, Bishop of Limerick.

The picture was after 1895 the property of Dowdeswell and Dowdeswells, by whom it was sold to Jules Porges, of Paris. It afterwards belonged to Charles Sedelmeyer, and was exhibited by him at the Exposition de Portraits de Femmes et d'Enfants, Paris, 1897. He sold it to T. J. Blakeslee, of New York, from whom it passed to George A. Hearn, of New York, the present owner.

\*BARNARD, Mrs.

*Half length, canvas 29½ × 24¼ in.*

Painted in 1767.

Full face, looking to the right ; head resting on left hand ; the elbow on a pedestal ; yellow dress trimmed with fur ; sky background.

EXHIBITED.

Retrospective Exhibition, Munich, 1897.

The picture is in the possession of Charles Sedelmeyer, of Paris.

BARRÉ, Colonel Isaac.

Page 52.

The picture belongs to the Marquess Camden.

BARRET, Mr. *See* CARICATURES (PARODY), page 1231.

\*BARRINGTON, William, 2nd Viscount.

Sat in May, 1784. *See* DIARIES.

BARRINGTON, The Hon. Mrs.

Page 55.

Dr. Waagen, when describing Lord Northwick's collection in 1851, vol. iii., p. 210, says :

"Portrait of a lady resting her hand on her arm, easy in motive, refined in expression, but pale in colour."

Caroline, Countess of Normanton, writes, October 18, 1899 :

"All the family portraits got divided after my grandfather's death, and the two Sir Joshua's of the General and Mrs. Barrington, were at Beckett ; but to the annoyance of my father one of his sisters claimed them, so he sent them to her."

Also on August 22, 1900 : "The picture of the Hon. Mrs. Barrington, painted in 1758, leaning on her hand, now at Beckett, is the one engraved by Richard Houston, and I believe was bought as you say by my father from Lord Northwick's collection. The lovely picture which Mrs. Liddell claimed had never been parted with, and is now at 62, Cadogan Place, in my brother, Mr. Eric Barrington's, dining-room. Mrs. Liddell died in 1890. The two portraits are quite different."

The picture passed into the possession of Lord Northwick, at whose sale, August 2, 1859, it was purchased by Colnaghi for £168 for Lord Barrington.

\*BARRINGTON, The Hon. Mrs.

*Half length, oval, canvas 30 × 25 in.*

Full face ; in white dress, with two square brooches, from which hang two rows of pearls ; mantle trimmed with ermine fur ; low hair, with pearls tied with ribbon hanging over the right shoulder.

The picture was sold by Shepherd Bros., in 1890, to W. H. Fuller, of New York, the present owner.

BARRINGTON, Admiral Hon. Samuel.

Page 55.

Engraved also by H. T. Ryall, 5 × 4 in.

On page 56 a quotation is given from Leslie and Taylor's "Life of Sir Joshua ;" the pages should be 279 and 280, note 4.

\*BARRINGTON, Admiral Hon. Samuel.

*Half length, canvas 30 × 25 in.*

Replica No. 5.

The picture was purchased in 1899 from Mr. Pritt by Leggatt Bros., and sold by them to Miles Bailey, of Abbess Grange, Leckford, the present owner.

BARRINGTON, Hon. and Rev. Shute.

Page 57.

Sat in December, 1757, February, 1759, and January, 1762, as Mr. Barrington. See DIARIES.

\*BARRY, Lady Caroline.

Sat in February, 1770. See DIARIES.

BARRY, Mrs.

Page 58.

Spranger Barry married, in 1768, the actress Mrs. Ann Dancer, *née* Street ; she was born 1734, and died 1801.

Sat in September, 1759.

The picture described at the top of page 1099 was sold by E. A. Leatham to Charles John Wertheimer, and a copy was made which is now in the Leatham family.

BARRYMORE, Richard, Earl of.

Page 58.

Born October, 1745 ; succeeded as 6th Earl of Barrymore, December 19, 1751 ; died August 1, 1773, at Dromana.

BARRYMORE, Lady.

Page 58.

Lady Amelia Stanhope, third daughter of William, 2nd Earl of Harrington ; born May 24, 1749 ; married, November 27, 1767, Richard, 6th Earl of Barrymore. She died in France in 1782 (Burke's "Extinct Peerage").

BARRYMORE, Miss Caroline.

Page 59.

Born May 17, 1768 ; married, July, 1788, Louis Pierre Drummond, Count de Melfort.

Sat in February, 1770, as Lady Caroline Barry, November, 1770, as Miss Barrymore. *See* DIARIES.

The family name is *Barry* ; the error is one of those sometimes made by Sir Joshua.

BARTOLOZZI, Francis, R.A.

Page 59.

EXHIBITED.

New Gallery, 1899, No. 198, by the Earl of Morley.

Frederick, 3rd Earl of Bessborough, in his catalogue describes : "Bartolozzi, painted in 1771 for Mrs. Thrale. A note at the back of the frame, in the handwriting of Mr. Northcote, identifies it."

A proof of the Watson plate sold at Christie's, in 1895, for £66 3s.

\*BARTON, Mrs.

Sat in May, 1786. *See* DIARIES.

\*BARWELL, Mr.

Sat in February, 1766. See DIARIES.

BARWELL, Richard, and Son.

Page 59.

Barwell went to India in 1756. For further accounts of him see "Echoes from Old Calcutta," by H. E. Busteed, C.I.E., and "Private Life of Warren Hastings," by Sir Charles Lawson.

There were two pictures of this subject, one without the portrait of Warren Hastings on the bookcase, engraved by Dickinson, and the other with the portrait engraved by Parkes.

Major-General Barwell Barwell writes, August 17, 1900: "When Sir Joshua painted my grandfather's picture he, at that time, made a replica, and inserted, at Mr. Barwell's request, on what is a map in the original picture, a profile of Warren Hastings. This latter picture was sent to Mr. Hastings to Daylesford there and then as an offering from my grandfather to his old chief, in remembrance of the many battles they had fought and won together in the Council Chamber in Calcutta. This picture was never a Barwell possession; what became of it when Warren Hastings died and Daylesford was sold is more than I can tell you.

"The No. 1 you mention, which was engraved by Dickinson, and belonged in 1854 to Captain Beauchamp (who married the widow of Mr. Edward Barwell, and who sold the picture to my father), *is the same picture* that is now in the possession of Sir Horatio Davies. This picture was in my mother's possession in 1865, but I did not know she had ever lent it to you to engrave. I have never seen any engraving of it except the one by Dickinson.

"According to family tradition, the profile of Mr. Hastings in the latter picture was copied by Sir Joshua from a miniature then in the possession of Mr. Barwell, painted by Imhoff on board ship on the voyage out to Calcutta. Mrs. Imhoff, as you know, became *the wife of Mr. Hastings*, and after the divorce Imhoff threw up the service and took to miniature painting as a profession."

Mr. G. W. Forrest, C.I.E., Director of Records, Government of India, writes, August 18, 1900, as follows:

"The acquaintance between Warren Hastings and Sir Joshua Reynolds was intimate and of long standing. Sir Joshua painted Hastings' portrait before he went to Madras as Member of Council. It was in 1768 that he was appointed to the office of second in council at Fort St. George, and he sailed from Dover on the 23rd of March, 1769. He returned to England in July, 1785, and the friendship with Reynolds was renewed. Reynolds dined with Hastings the day he opened his defence before the House of Commons. He also painted for Hastings a full-length portrait of Barwell (Hastings' colleague and staunch supporter against Francis) and his son. Reynolds writes to his nephew: 'I am now drawing a whole length of Mr. Barwell and his son for Mr. Hastings. When the picture goes to India I shall write at the same time in your favour.' He may have made a replica for Mr. Barwell, and this would be the picture which belongs to Sir H. Davies. Another replica may have been made at a later date, and presented by Barwell to Mrs. Seaforth. Reynolds had painted her, and to please her and Barwell he may have added the portrait of Warren Hastings. The portrait is awkwardly introduced, and is only a fair likeness of Hastings when he was an old man. I do not believe it could have been copied from a miniature painted by Imhoff on board ship, as that would have been a portrait of Hastings as a comparatively young man."

Major-General Barwell writes, August 24, 1900: "The picture now in the possession of Sir H. Davies hung at Stansted Park until my grandfather's death in 1804; afterwards at



Holly Bank, near Havant, which my grandmother built when Stansted was sold. This lady had nine children by Mr. Barwell ; she was his second wife. At his marriage he was forty-seven and she was fifteen. She afterwards married Mr. Mundy, of Shipley, Derbyshire, and Holly Bank went to Robert Mundy, her son, but all the Barwell pictures went to Mr. Barwell's eldest son, Edward Richard, born in 1786. After the death of Edward Richard's son, his widow married Captain Beauchamp, from whom my father bought the picture. Mr. Barwell married first, in Calcutta, in 1776, Miss Elizabeth Jane Sanderson, a very lovely woman by all accounts. She died in 1778, leaving two infant sons ; one died on the passage home, the other is the one in the Reynolds' picture. He died at the age of twenty-one, leaving all his property to his half-sister Matilda's sister— . . . My father was Mr. Barwell's seventh son, born in 1798 and died in 1872. It is from him that I know all about the Barwell picture. Beauchamp sent it with others to Christie's, and I well remember my father telling me where the picture hung in the great hall at Stansted, and the fear his mother had that its size would be too much for Holly Bank. He went to Christie's that day, met Beauchamp there, and arranged the deal before the sale. . . . That Barwell was a man of the utmost probity is proved by the fact that he was entrusted by at least fifty men with the whole of their fortunes, which he invested and manipulated, in every case returning them or their representatives not only large interest, but largely increased capital. Acting as banker on this comparatively large scale no doubt assisted him greatly in accumulating the enormous fortune that he did."

The picture with the portrait of Warren Hastings was evidently left or given by Barwell to Mrs. Seaforth, and by her to her daughter, Miss Matilda Barwell, who lived in Montpelier Crescent, Brighton, in 1865, and died at an advanced age in 1874. The compilers have been unable to discover where this picture now is.

\*BAS, Mr.

Sat in June, 1770. *See DIARIES.*

Sir Joshua in many instances entered the names of his sitters imperfectly. Mr. Bastard sat in 1766, March, 1771, 1780, 1781, and 1784. It may, therefore, be inferred from the 1771 sitting the full name was Bastard.

BAXTER, Mr.

Page 64.

Mr. J. W. Ford writes to say that the ambassador's name was spelt Youssoupoff, as he has one of his visiting cards.

BEATTIE, Dr. James.

Page 65.

The *Public Advertiser*, 1774 : " No. 221. Dr. Beattie is the principal portrait in this allegorical painting. The design is far inferior to the generality of Sir Joshua's subjects."

Another critic, 1774, says : " No. 221. This is a striking portrait for warmth of colouring and freedom of pencilling. The allegorical part is agreeably handled and is perfectly intelligible, which is not always the case in allegorical pictures, many of which are, as Shakespeare expresses it, too cunning to be understood. The figure of Truth is exquisitely grace-







ful and animated. In her face are happily blended the expression of severity and sweetness. The other figures are also full of character."

The Earl of Bessborough notes an engraving by Cowper.

BEAUCHAMP, Isabella Anne, Lady.

Page 67.

*Whole length.*

EXHIBITED.

British Institution, 1863, No. 159, as portrait of a lady, by H. F. Ingram.

The picture belongs to the Hon. Mrs. Emily Charlotte Meynell Ingram, at Temple Newsham.

BEAUCHAMP, Isabella Anne, Lady.

Page 67.

*Half length.*

Dr. Waagen writes, in 1851, vol. ii., p. 152 : "Another female portrait (Lady Bunbury), though somewhat faded, is a refined specimen of the Master."

BEAUCHAMP, Isabella Anne, Lady.

Page 68.

An impression of the Nutter plate, printed in colours, sold at the Bessborough sale, March 15, 1897, for £56 14s.

BEAUCLERC, Miss Elizabeth.

Page 68.

Walpole, in Lord Rosebery's catalogue, calls her "Miss Mary Beauclerc, eldest daughter of Topham Beauclerc and Lady Diana Beauclerc."

A small picture, 39 × 25 in., looking to the right, with thick hair over the left shoulder, belonged to Earl Waldegrave, and was bought in at Christie's, February 10, 1900, Lot 50, for £31 10s.

BEAUCLERC, Lady Diana.

Page 69.

*See* BOLINGBROKE, page 92.

\*BEAUCLERC, Miss Elizabeth.

Dr. Waagen, Supplement, p. 188, in describing the collection of William Russell, at 38, Chesham Place, says :

"Una kneeling by the lion. In sepia. The head of Una is very tender ; the rest, and especially the landscape background, very broadly treated. Drawings by Sir J. Reynolds are very scarce."

\*BEAUFORT, Elizabeth, Duchess of.

*Three-quarter length, canvas 50 × 40 in.*

Holding a coronet in her right hand ; wearing peeress's robes ; looking to the right ; a red curtain behind the head.

This picture, which was probably once a whole length, is evidently a replica of the one burnt at Belvoir, and is at Compton Place, Eastbourne, one of the seats of the Duke of Devonshire.

After the death of the 4th Duke of Beaufort, and probably in 1766, on the marriage of the 5th Duke, the Duchess retired to Compton Place, with her daughter Lady Mary Isabella Somerset, aged ten, and her grand-daughter Lady Elizabeth Compton, aged six. Compton Place was the property of Lady Elizabeth Compton, afterwards Lady George Cavendish.

BECKFORD, William, of Fonthill.

Page 74.

A portion of his library was sold in the Fonthill sale in 1822, and was from time to time largely repurchased by him as the books came into the market.

The entire collection was sold at Sotheby's by his grandson, the late Duke of Hamilton.

BEDFORD, John, 4th Duke of.

Page 75.

Elizabeth, Lady Holland, left in 1845 to Lord John Russell a picture by Sir Joshua Reynolds of John, Duke of Bedford. This was probably the one sold at Greenwood's in 1796.

BEDFORD, Gertrude, Duchess of.

Page 76.

*Three-quarter length, 49 × 39 in.*

The Earl of Bessborough, in his catalogue, makes a note of an engraving of Gertrude, Duchess of Bedford.

BEDFORD FAMILY.

Page 77.

Walpole, in his Royal Academy Catalogue, says : " Duke of Bedford as St. George killing the dragon, and his brothers and Miss Caroline Vernon as Sabrina. There are fine parts in this picture, but all the limbs flat and not round, and her figure too long. This picture is at Mr. Rigby's, at Rutley, Essex. A print from it."

Horace Walpole's Royal Academy catalogues are now in the possession of the Earl of Rosebery at Mentmore. The note given above shows that it was not written during the Exhibition of 1777, especially as the print was not published until 1778.

By the kind permission of the Earl of Rosebery, Mr. Graves has carefully copied all the notes in these catalogues, and has found several other proofs that they were made after the exhibitions closed.

The picture belongs to the Earl of Jersey, at Middleton Park, Bicester.

\*BELFORD, Mrs.

Sat in November, 1780. *See* DIARIES.

\*BELFOUR, Mrs.

Sat in February, 1771. *See* DIARIES.

\*BERNARD, Miss.

Sat in June, 1757. *See* DIARIES.

\*BESSBOROUGH, Lord.

William, 2nd Earl; born 1704; died 1793.

Sat in March, 1772.

This picture is mentioned by Tom Taylor, vol. ii., page 143.

\*BEYNES, Miss.

Sat in March, 1759. *See* DIARIES.

\*BEYON, Mr.

Sat in October, 1779. *See* DIARIES.

\*BICKERSTAFF, Mr.

Sat in October, 1769, and March, 1770. *See* DIARIES.

A First State of the Ward plate sold at the Bessborough sale, March 15, 1897, for £24 3s.

## \*BIRTLES, Mr.

Sat in April, 1760. *See* DIARIES.

## \*BISCOE, Mr.

Sat in December, 1760. *See* DIARIES.

The following is copied from an old paper at Thorpe Hall, Bridlington, Yorkshire.

"Verses written by Sir Walter Blackett, Bart., on a faded picture of himself done by Sir Joshua Reynolds, for 170 guineas.

The art of painting was at first designed  
To call, tho' dead, our ancestors to mind ;  
But this damned Botcher hath reversed the Plan,  
And made the Picture die before the man."

## \*BLACKETT, Sir Walter Calverley, Bart.

*Half length, canvas 30 × 25 in.*

In a green coat and wig.

Sold at Christie's, July 10, 1897, Lot 58, for £28 7s., to Wadham.

## \*BLACKETT, Dr.

Sat in January, 1764. *See* DIARIES.

## \*BLACKWOOD, Mr.

Sat in February, 1758, and May, 1777.

Walpole describes the picture in 1769 as "very bad."



\*BLAKE, Captain. Page 88.

Sat in February, 1769. See DIARIES.

BLUNDELL, Mrs. Page 91.

The address of the owner should be Ince Blundell Hall.

\*BOEN, Mr.

Sat in February, 1762. See DIARIES.

BOOTH, Benjamin. Page 94.

Dr. Waagen, when describing the collection of Richard Ford in 1851, vol. ii., p. 225, writes :

“Portrait of Benjamin Booth, Esq., maternal grandfather of Mr. Ford. An elderly gentleman reading. Very true and natural in conception, powerful in colouring, but less warm and transparent than usual in the shadows. The keeping of the brown coat, however, is admirable.”

BOOTHBY, Sir Brooke, Bart. Page 95.

He died at Boulogne in January, 1824, in his eightieth year.

Captain Darwin left the picture to F. Darwin Huish, the present owner.

BOOTHBY, Miss Penelope. Page 96.

She died at Ashbourne Hall, Derby, March 13, 1791.

EXHIBITED.

Agnew Gallery, 1899, No. 12, by Mrs. Thwaites.

BOSVILLE, Miss Julia. Page 99.

*Half length, canvas 28½ × 24 in.*

Julia, second daughter of Godfrey Bosville, of Gunthwaite and Thorpe, Yorkshire, and his wife, Diana Wentworth, of Britton ; married, August 1, 1780, William, 3rd Viscount Dudley and Ward ; she was left a widow April 25, 1823, and died June 23, 1833, at Bryanston Square. She bequeathed the bulk of her large fortune to the Rev. Saxby Penfold, D.D., Rector of

Trinity Church, Marylebone, her only son having predeceased her by three months (see "Gentleman's Magazine," 1833, pp. 367 and 650).

The table is covered with red velvet ; the lace scarf passes from her hair over her shoulders ; she wears a cream-coloured and gold dress.

The picture belongs to Alexander Bosville, at Thorpe Hall, Bridlington, Yorkshire.

**\*BOSWELL, Mrs.**

Sat in July, 1770, March, 1779, and February, 1780. *See* DIARIES and note under MISS BOSWELL, page 101.

**BOUVERIE, Hon. Mrs. Edward, and Child.** Page 104.

Exhibited at the Royal Academy, 1770, No. 146, as "a lady and child, whole length." Walpole remarks, "good."

**BOUVERIE, Mrs., and Mrs. Crewe.** Page 105.

Walpole notes in his Royal Academy catalogue, "Moralizing at the tomb of Lady Coventry."

**\*BOWLES, Mr.**

Sat in April, 1784. *See* DIARIES.

**BOWLES, Miss.** Page 107.

This young lady was probably a sister of C. O. Bowles, who sold the picture in 1850.

The picture is No. 36 in the Wallace Collection, and in the catalogue is added, "Love me, love my Dog."

**\*BOWMAN, Lady.**

Sat in March, 1779. *See* DIARIES.

**BRADDYLL, Mrs.** Page 110.

A proof of the Cousins plate sold at Christie's, March 9, 1894, for £31, and at the Bessborough sale, March 18, 1897, for £37 16s., and one at Robinson and Fisher's, February 3, 1898, for £54 12s.

This was engraved as a private plate for Lord Charles Townshend, and only very few were printed and stamped by the Printsellers' Association. It was sold after Lord C. Townshend's death, and purchased by Henry Graves and Co. The title was removed, and about a hundred were printed afterwards. The plate itself was burnt at the fire at 6, Pall Mall, on December 6, 1867.

The picture is No. 47 in the Wallace Collection.

\*BRAG or BRAY, Dr.

Sat in March, 1766. *See* DIARIES.

\*BRERETON, Mr.

Sat in April, 1773. *See* DIARIES.

\*BRICE, Dr.

Sat in May, 1773. *See* DIARIES and BRUCE, page 1272.

\*BROADHEAD, Mr.

Sat in February, 1777. *See* DIARIES.

\*BROADHEAD, Mrs.

Sat in January, 1777. *See* DIARIES.

BROMELL, Mr. and Mrs. *See* BRUMMELL, page 1272.

\*BROWN, Mr.

Sat in November, 1769. *See* DIARIES.

BROWN, Mrs.

Page 115.

Paid for 1764, Lord Eglintoun, for Mrs. Brown, £25.

\*BRUCE, Dr.

Sat in February, 1772. See DIARIES and BRICE, page 1271.

\*BRUMMELL, Mr.

Sat in January, 1782, as Mr. Bromell. See DIARIES.

\*BRUMMELL, Mrs.

Sat in May, 1789, as Mrs. Bromel. See DIARIES.

BRUMMELL, Master, and his Brother.

Page 117.

Horace Walpole remarks in his 1783 Royal Academy catalogue, No. 148: "Poor! Sir Joshua seems to decline since his illness."

BUCCLEUCH, Henry, 3rd Duke of.

Page 119.

Paid for April 12, 1773, Duke of Buccleugh, £35; March 6, 1777, Duke of Buccleugh. Bill paid.

\*BUCCLEUCH, Henry, 3rd Duke of, when young.

The picture belongs to the Earl of Home at Douglas Castle.

BUCCLEUCH, Elizabeth, Duchess of, and Daughter. Page 120.

A Second State of the Watson plate sold at the Bessborough sale, March 15, 1897, for £25 4s.

Since writing the revised page 120, Mr. A. Graves has, by the kind permission of the Earl of Rosebery, carefully examined the Royal Academy catalogues now at Mentmore, and it seems possible that Walpole may be right as to this picture being No. 234 in the Royal Academy of 1773. He has distinctly put the Duchess of Buccleuch against this number.

Sir Joshua's exhibits in 1773 are from Nos. 232 to 243, and at the end of the catalogue are some pictures "omitted," including No. 382, against which Walpole has written "Mrs. Parker."

From 1769 to 1779 it was the habit to place all the works of each painter

together in the catalogue ; probably they were hung differently. 1780 is the first year the exhibition was held at Somerset House, and in that year the catalogue is made in the order in which the pictures were hung.

BUCK, Mr.

Page 121.

Sat in June, 1772, as Mr. W. Buck.

This sitting proves that Mr. and Master Buck were two distinct pictures. Master Buck must mean Master Burke. *See* page 133.

BULLER, John.

Page 122.

Of East Looe and Bake.

Born 1722 ; M.P. for East Looe ; married, first, March 3, 1760, Mary, daughter of Sir John St. Aubyn ; secondly, November 4, 1768, Elizabeth Caroline, daughter of John Hunter. Died July 26, 1786.

The picture belongs to Lord Elphinstone, at Carberry Tower, Musselburgh.

BULLER, James.

Page 122.

Of Shillingham, Morval, and Downes ; M.P. for Cornwall ; married, first, in 1739, Elizabeth, daughter and co-heiress of William Gould, of Downes ; she died in 1742 ; and secondly, Lady Jane Bathurst, daughter of the 1st Earl Bathurst. Died May, 1765.

BULLER, Lady Jane.

Page 122.

Lady Jane Bathurst, second daughter of Allen, 1st Earl Bathurst ; married, 1744, as his second wife, James Buller, of Morval, Downes, and Shillingham.

BULLER, Mrs. Mary.

Page 122.

Their son, Vice-Admiral Sir Edward Buller, Bart., M.P., married Gertrude, daughter of Colonel Philip Van Cortlandt ; died April 15, 1824, leaving an only surviving child, Anna Maria, who married, February 25, 1824, Colonel James Drummond Elphinstone, who assumed the name of Buller, and who died March 8, 1857. Her eldest son succeeded as 15th Baron Elphinstone, June 13, 1861.

The picture belongs to Lord Elphinstone, at Carberry Tower, Musselburgh.

BULLER, Mrs. Ann. Page 123.

Anne, daughter of William Lemon, of Carelew, and sister of Sir William Lemon, Bart., of Carelew, M.P. She married John Buller, of Morval.

BUNBURY, Rev. Sir William. Page 124.

Vicar of Mildenhall.

BUNBURY, Lady Sarah. Page 124.

A Second State of the Fisher plate sold at the Bessborough sale, March 15, 1897, for £15 4s. 6d.

BUNBURY, Master Charles John. Page 126.

Dr. Waagen in 1851 says, vol. ii., page 335 : "Of that *naïveté* and truth of conception in the delineation of childhood which is peculiar to this master ; also as warm as it is transparent in colouring."

BURGHersh, John, Lord. Page 127.

The picture was sold to the Rev. T. W. Jex-Blake, Dean of Wells, in 1887.

BURGHersh, John, Lord, afterwards 11th Earl of Westmorland. See also WESTMORLAND, page 1047.

BURKE, Edmund. Page 129.

A First State of the Hardy plate sold at the Bessborough sale, March 15, 1897, for £10 10s.

A replica of the Thrale picture belongs to J. B. Hilditch, Asgill House, Richmond.

\*BURKE, Edmund.

Replica of the National Portrait Gallery picture.

Belonged to Sir Robert Peel, Bart. It was sold with the Peel heirlooms at Robinson and Fisher's, May 10, 1900, Lot 252, for £210, to Agnew, for the Earl of Rosebery, the present owner.



ENGRAVED.

C. Knight,  $2\frac{7}{8} \times 2\frac{1}{4}$  in.

Unknown,  $4 \times 3\frac{1}{4}$  in.

„ 1771,  $5\frac{1}{2} \times 4\frac{3}{8}$  in., published by Sayer.

Etching,  $4\frac{1}{4} \times 3\frac{1}{4}$  in.

A First State of the Watson plate sold at the Bessborough sale, March 15, 1897, for £20 9s. 6d.

A picture called Burke was exhibited at the New Gallery, 1899, No. 193, by Sir Edmund Antrobus, Bart.; this was really a portrait of Caleb Whitefoord. See page 1052 and Addenda under WHITEFOORD.

BURKE, Edmund.

Page 131 (top).

EXHIBITED.

Irish Institution, 1854, by J. C. Bloomfield.

A portrait called Edmund Burke was sold at Christie's, May 29, 1897, Lot 71 (Sir John Pender, owner), half length, three-quarter face to the front,  $28\frac{1}{2} \times 24$  in., for £12 12s., to Agnew.

\*BURNS, Miss.

Sat in July, 1789. See DIARIES.

BUTLER, Lady Anne, and Child.

Page 138.

She died in 1830 according to the date on her tombstone. Burke gives her death as 1784 inaccurately.

\*CALL, Mrs.

Sat in March, 1789. *See* DIARIES.

CALLIAND, Colonel.

Page 143.

Sat in January, 1764, as General Calliand. *See* DIARIES.

There is a payment recorded: "August 12, 1767, Count La Lippe for Gen. Burgoig's picture, to Mrs. Calliand, paid in part £70."

A portrait of Brigadier-General John Calliard was exhibited at Bath in 1839, No. 15, by the Rev. Edw. Mangin.

\*CAMBRIDGE, Mr.

Sat in December, 1768. *See* DIARIES.

"Owen Cambridge, contributor to 'The Ward,' a man of great attainments and popularity. Friend of Sir Joshua and Johnson."—TOM TAYLOR, vol. i., p. 251; vol. ii., pp. 119, 122.

There are many entries of Sir Joshua dining with Mr. Cambridge on Sundays.

CAMPBELL, Colonel Fletcher.

Page 146.

The second payment should read: "February, 1782, Coll. Fletch Cambell, given to Mr. A. Ferguson, £26 5s."

CAMPBELL, John.

Page 147.

The exhibit at the Royal Academy in 1778 was No. 248.

Walpole remarks: "Mr. Campbell with a dog—admirable."

CARLISLE, Frederick, 5th Earl of.

Page 150.

"And yet in this admirable portrait (Keppel), which cost him so much pains, the attitude is taken from that of a statue, of which a drawing by Reynolds is in the possession of William Russell, and of which he again made use in a whole length of the Earl of Carlisle, making the picture very unlike the Keppel, not only in its background, but by dressing the peer in the robes of the Thistle."—TOM TAYLOR, vol. i., p. 106.

Lord Carlisle was made K.T. in 1768.

"From his friends Sir Joshua received more than one poetic address. The best of these was from Lord Carlisle, beginning :

" 'Too wise for contest and too weak for strife,  
Like Lear, oppress'd by those you raised to life,  
Thy sceptre broken, thy dominion o'er,  
The curtain falls, and thou art King no more.' "  
—TOM TAYLOR, vol. ii., p. 557.

CARMARTHEN, Francis, Marquess of.

Page 151.

There is an oblong copy of this picture in the National Portrait Gallery, No. 801, attributed to George Knappton. It was presented in 1888 by Walter, 4th Earl of Chichester.

There is also an upright replica of a portion of the picture, the property of the Earl of Chichester, at Stanmer, Lewes.

CARNAC, Mrs. Elizabeth.

Page 152.

The picture is No. 35 in the Wallace Collection.

CAROLINE MATILDA, Queen of Denmark.

Page 152.

This entry is out of its place ; it should have come after Carnarvon on page 153.

CARPENTER, Lady Ameria.

Page 153.

Louisa, Marchioness of Waterford, wrote to Doctor E. Hamilton in 1874, saying that she believed that this picture was then in the possession of Captain Walter Carpenter, Lord Shrewsbury's brother, who assumed the name of Carpenter on inheriting Lord Tyrconnel's property.

\*CARRINGTON, Rev. Dr.

The Earl of Bessborough in his catalogue notes an engraving after Sir Joshua of the Rev. Dr. Carrington, and says, "Is it Charles, Vicar of Berkeley, who died in 1837, aged seventy-nine?"

Chaloner Smith, on page 1722, records a Rev. William Carrington, looking to the front, wig bands and black gown, left hand on large book on table to the left ; behind it are other books and a curtain, probably by J. Watson ; painter unknown.

\*CARTERIS, Lord.

Sat in December, 1764. *See* DIARIES ; *see also* CHARTERIS, page 168.

\*CARTURE, Mr.

Sat in July, 1769. *See* DIARIES.

\*CARTONY, Mr.

Sat in July, 1769. *See* DIARIES.

\*CASTONY, Mrs. B. Shaw.

Sat in November, 1759. *See* DIARIES.

The last two are probably husband and wife ; spelt inaccurately by Sir Joshua.

CATLEY, Miss Ann.

Page 158.

A small head of her is in the possession of James Orrock, R.I.

CAVENDISH, Lord John.

Page 158.

The picture belongs to George C. W. Fitzwilliam, and is No. 66 in the Milton catalogue.

The remarks of Horace Walpole on this picture were wrongly copied ; they should read as follows :

“One of Sir Joshua’s very best and most highly-coloured portraits; he did another of them with variations, and, I think, still finer.”

Tom Taylor has placed the latter part of this under the three Ladies Waldegrave, and naturally makes a note that he has been unable to find any trace of this second picture.

In Lord Rosebery’s catalogue the two notes are at the bottom of the page, indicated by “×” and “× ×,” which crosses are placed against Nos. 182 and 187 respectively ; whoever copied it has ignored the crosses and placed the two remarks as applying to No. 187.

Dr. Waagen writes in 1851, vol. ii., page 96: “Lord Richard Cavendish, half length ; treated with great animation, and painted in a warm, clear tone, with great skill and delicacy.”

The copy paid for by Mr. Long now belongs to Lord Chesham, at Latimer, Bucks.

#### \*CHALONELL, Mr.

Sat in July, 1762. *See* DIARIES.

#### \*CHALONELL, Mrs.

Sat in July, 1762. *See* DIARIES.

Probably intended for Chaloner. Miss Chaloner sat in July, 1762.

#### \*CHAMBERS, Sir William.

A picture was sold at Christie’s, June 25, 1898, Lot 89, as Sir W. Chambers, in a red coat, seated at a table, 50×40 in., with the engraving by Green, for £126, to Grace.

#### \*CHAPLAIN, The King’s.

Sat in December, 1769. *See* DIARIES.

CHARLOTTE, Queen.

Page 166.

A critic, November 15, 1789, writing about Lawrence's portrait of the Queen, says: "The Queen of Great Britain never was tolerably well painted before. For she never sat to Romney. Sir Joshua, as Somerset House will testify, failed altogether in the picture there, we say—a Libel, not a Likeness."

CHARLOTTE, Queen.

Page 167.

Another portrait of Queen Charlotte, 50 × 40 in., belonged to J. J. Wiggell, of 45, Maddox Street.

CHARTERIS, Hon. Francis.

Page 168.

*See* WEMYSS, page 1043.

CHAUNCY, Charles, M.D., F.R.S.

Page 168.

Seated; the left hand with white ruffles shown in front; grey hair and dark eyes; wearing a dark blue coat and white neckcloth; a book is on the table and a bronze statuette of a classical female.

Born September 30, 1709; he was the brother of Nathaniel Chauncy, to whom he left a considerable fortune. He married Miss Tahourdine, January 10, 1736; she died May 14, 1755. Dr. Chauncy died without issue, December 25, 1777.

The picture belongs to Miss Katherine Chauncy, at 23, Bennett St., Bath.

CHAUNCY, Nathaniel.

Page 168.

Born February 13, 1716; son of Charles Chauncy, a wholesale linen-draper in Cornhill, who died January 3, 1763, aged eighty-nine. Nathaniel married Miss Justiss, who died January 29, 1784. At his death on January 2, 1799, he left his two daughters, Mrs. White and Mrs. Chauncy, £120,000 between them.

The picture is an heirloom held by H. H. Dobree and William Maples as trustees, and is now in the possession of Mrs. Prodgers, at Dane End, Herts; she is a daughter of the late H. E. Surtees, M.P. for Hertfordshire, who married Miss Chauncy.







CHILD, Miss. Page 170.

Exhibited at the Royal Academy, 1773, No. 237, as a young lady, whole length.

A newspaper of the time says : " Sir Joseph Child's daughter."

CHOLMLEY, Mrs., and Child. Page 170.

Mrs. Cholmley died in 1769.

CHURSLY, Miss. Page 175.

The picture was sold, May 7, 1898, Lot 55, for £105, to Mabin (probably bought in), and May 13, 1899, Lot 48, for £69 6s., to Cardin.

\*CLARENCE, H.R.H. William, Duke of.

Sat in June, 1789. See DIARIES.

CLAVERING, Colonel, afterwards Sir James John Clavering, K.B. Page 176.

*Three-quarter length, canvas.*

In uniform, with the ribbon and star of the Bath.

Third son of Sir James Clavering, Bart., of Axwell, by Catherine, daughter of Thomas Yorke, of Richmond, Yorkshire ; married, first, Lady Diana West, daughter of John, 1st Earl Delawarr, and secondly, Katherine, daughter of John Yorke, of Beverley Hall, Yorkshire. He was Commander-in-chief of all India. In 1759 he led an attack on Guadaloupe with 1,300 men, and in the course of eight days was successful. Horace Walpole, in his letters to Sir Horace Mann, describes him as the real hero of Guadaloupe. He died at Calcutta in 1778.

Mr. A. F. Somerset, of Castle Goring, Worthing, writes, May 11, 1900 : " With reference to the picture of Sir John Clavering by Sir Joshua Reynolds, I hear from Colonel Tredcroft, ' I don't know where the Sir Joshua of Sir John Clavering is, or if he ever painted him, but who is the painter of Sir John at Castle Goring. I do not know who painted the one I have here—mine *looks* a duplicate of the Castle Goring one.' His picture is probably a copy of the one here, and I have always understood that ours is a copy."

Colonel Tredcroft is the grandson of Sir T. Pechell, Bart., who married Charlotte, daughter of Sir John Clavering.

CLAVERING, Lady Diana. Page 176.

*Half length, canvas 30 × 25 in.*

Profile to the left ; left hand up to breast ; cross-over dress, with open satin jacket trimmed with gold braid ; pearl earrings and three rows of pearls round

the neck ; a turban wound round with pearls on her head, hanging down her back.

The picture belongs to Mrs. Alfred Somerset, and hangs at Castle Goring, Sussex.

Mrs. Alfred Somerset is a daughter of Admiral Sir George Brooke-Pechell, of Castle Goring, who died in 1860 ; he was the son of Sir Thomas Pechell, who died in 1826, the husband of Lady Diana's daughter, Charlotte Clavering, who died in 1841.

\*CLAVERING, Mrs.

Sat in October, 1769. *See* DIARIES.

CLERMONT, Frances, Countess of.

Page 177.

This picture (Lord Carlisle's) was sold at Christie's, June 16, 1900, Lot 115 (G. H. Peck, owner), for £472 10s., to Lawrie and Co.

\*CLERMONT, Frances, Countess of.

Sat in October, 1781. *See* DIARIES.

CLIFTON, John, Lord.

Page 178.

On page 178 it states "see Addenda," but during the reprinting of page 229 (under DARNLEY) the information about the Eton College picture was inserted there instead.

\*CLINTON, Sir Henry.

Sat in November, 1788. *See* DIARIES.

CLINTON, Lady Catherine Pelham-.

Page 179.

A small picture, 23 × 21 in., was put up at the sale of Colonel Sirr in Dublin, Lot 340, and bought in ; and again on February 3, 1842, Lot 13, for £1 4s.

An impression of the J. R. Smith plate was sold in Paris, May, 1898, for 400 francs.

CLIVE, Lord, and Family.

Page 179.

Dr. Waagen, in 1850, vol. ii., p. 53, says : "A family piece (No. 159), Lord and Lady Clive, with a child and a Hindoo nurse, is of those pictures by this great master which

combine a lovely conception with a subdued and transparent colouring and careful execution."

The three pictures were purchased privately from Mr. Brett in 1838, but the Bishop of Rochester was sold by the Earl of Ellesmere in 1870.

COATES, Mr. *See* COTES, page 1287.

COBHAM, Richard, Lord. Page 181.

Sat in April, 1781, and July, 1782. *See* TEMPLE, page 960.

COCKBURN, Lady, and her Children. Page 181.

*Public Advertiser*, 1774 : "No. 220, Portrait of a lady with three children. This picture is beautifully composed and admirably grouped, especially in the flesh parts, which are judiciously collected in the middle of the picture and form one great mass of light. The action of the lady is tender, and those of the children sprightly and natural. There is a saintness of character in most children, but in this piece they are distinctly characterized. The macaw happily introduced, and (partaking of the same colours) it perfectly harmonizes with the picture, which is undoubtedly one of the *best* performances of this excellent artist, and in richness and harmony of colouring seems to vie with the most celebrated works of the *Flemish* and *Venetian* schools."

*Public Advertiser*, 1779, also says ; "Lady Cockburn and children. All the faces are beautifully expressed, but the design is crowded, unnatural, and inconsistent."

An advertisement appeared in 1791, inviting subscriptions for the engraving of "Cornelia and her Children," by Charles Wilkin :

"By Sir Joshua Reynolds' permission a proof is to be seen with his collection of pictures at Ralph's Exhibition in the Haymarket. The principal parts being nearly finished, the prints will be ready for delivery by December next, etc., etc."

Since the publication of the first portion of this work, it was discovered by the family that Marianna Augusta, Lady Hamilton, had not the power to bequeath this picture to the Trustees of the National Gallery, who, after taking legal advice on the matter, decided to return the picture, together with the collection of family portraits which hung in that institution since 1892. This picture was then (in 1900) sold privately to Alfred Beit, the present owner, for £22,000.

\*COCKBURN, Mr.

Sat in January, 1766. *See* DIARIES.

\*COCKS, Mrs.

Sat in March, 1781. *See* DIARIES.

COCKS, Miss. Page 183.

*See* MISS CAROLINE COX, page 203.

\*COFFIN, Mrs.

Sat in June, 1779. See DIARIES.

COLE, Frances, Lady.

Page 184.

See MISS HARRIS, page 442.

COLEBROOKE, Sir James, Bart.

Page 184.

Sir Edward Colebrooke, Bart., writes, November 6, 1899: "I should imagine that the portraits of Sir James and Lady Colebrooke were in the possession of Lord Tankerville."

Emma, second daughter of Sir James Colebrooke, married Charles, 4th Earl of Tankerville.

COLEBROOKE, Sir George, Bart.

Page 185.

The picture belongs to Sir Edward Colebrooke, Bart., of 31, Sackville Street.

Sir Edward Colebrooke, Bart., writes, November 6, 1899: "My sister, Lady Enfield, sent me the enclosed proofs. The portraits of Sir George and Lady Colebrooke are in my possession. The statement that they were in the possession of Lady Littler appeared in the first edition of Leslie and Taylor's 'Life of Sir J. Reynolds.' My father at once contradicted it. T. Taylor wrote and expressed his regret, and the statement was corrected."

\*COLLIER, Captain.

Sat in December, 1767. See DIARIES.

COLMAN, George.

Page 187.

At the Royal Academy, 1770, Walpole gives the names of these numbers.

"150. A portrait of a gentleman.	<i>Mr. Colman.</i>	
151.       "               "	<i>Dr. Goldsmith.</i>	} <i>Busts in</i>
152.       "               "	<i>Dr. Johnson.</i>	

There are prints of them.—W."

Mr. A. Graves, on going through the Earl of Rosebery's set of Royal Academy catalogues containing Walpole's notes, at Mentmore, on January 15, 1900, was impressed with the idea that the notes, in many instances, were written after the Exhibitions had closed. Most of the catalogues in which these notes appear are too clean to have been used at the Exhibition; in a few cases where they show signs of having been so used the notes are first entered in pencil and written over in ink afterwards. There are many remarks that suggest the correctness of this theory, such as "There are prints of them," quoted above. The plates of Johnson and Goldsmith were published in 1770 and the Colman in 1773. Possibly Walpole intended his remark to apply only to the last two names.



COLVERT or CALVERT, Mr.

Page 188.

Sat in May, 1759, as Mr. Colvert. *See* DIARIES.

COMPTON, Lady Elizabeth.

Page 188.

*See* BURLINGTON, page 134, and CAMPBELL, page 147.

Walpole confirms "St. James's Chronicle," that No. 204 in the Royal Academy of 1782 was Lady George Cavendish, describing it as a whole length.

A proof of the Green plate sold at the Bessborough sale, March 15, 1897, for £288 15s., and a second copy, same sale, for £199 15s.

CONINGHAM, Hon. Burton.

Page 189.

The paragraph concerning the sale in 1898 applies to a picture of him by Gilbert Stuart that has been engraved; it was sold as a Reynolds.

CONNOCK, Mrs.

Page 190.

Nicholas Connock (who died July 21, 1757) was the last male representative of the name and family in Cornwall. His widow survived him more than forty years, and died December 18, 1801. At her decease Treworkey passed to her sister, Mrs. Ince, and then to her daughter, Miss Anne Ince, who died unmarried, and was succeeded by her nephew, William Marshall, the father of William Nicholas Connock Marshall, of Treworkey, the present owner of the picture.

CONOLLY, The Rt. Hon. Thomas.

Page 190.

Looking towards the right, with his own hair; a column in the background.

The picture is at Holland House.

CONOLLY, Lady Louisa.

Page 190.

The picture was sold at Christie's, May 9, 1896, Lot 136 (Conolly, owner), for £766 10s., to Messrs. A. Tooth and Sons, from whom it passed to Charles Sedelmeyer, of Paris.

\*CONOLLY, Miss.

Sat in February, 1757. *See* DIARIES.

CONWAY, Hon. George Seymour.

Page 191.

The Earl of Bessborough records a small lithograph of this portrait by Sharp.

CONWAY, Lady Elizabeth.

Page 192.

*Head size, canvas 24 × 18 in.*

Profile, to the left; hair powdered, raised from the forehead, and brought down broadly over the ear; a ringlet on the neck; spotted muslin dress; lace fichu; dark background.

Sat in June, 1781.

EXHIBITED.

Bethnal Green, 1872, No. 28, as Lady Elizabeth Seymour, by Sir Richard Wallace, Bart. See SEYMOUR, page 877.

The picture is No. 31 in the Wallace Collection.

The Wallace Collection was opened by H.R.H. the Prince of Wales, June 22, 1900.

COOK, Mr. See CARICATURES, page 1229.

\*COOK, Mrs.

Sat in May, 1758. See DIARIES.

\*COOPER, Miss.

Sat in June, 1759. See DIARIES.

\*COOTS, Mr.

Sat in September, 1770. See DIARIES.

\*CORNBELL, Mr.

Sat in May, 1757. See DIARIES.

\*CORNWALL, Captain.

Sat in April, 1758. See DIARIES.

\*COSWAY, Mrs.

Sat in February and April, 1784. See DIARIES.

Her name is merely mentioned by Tom Taylor, vol. ii. page 159.

\*COTES, Francis, R.A.

Sat in January, 1769, and November, 1770, as Mr. Coates, and February, 1771, as Mr. Cotes. See DIARIES.

\*COTTON, Mr.

Sat in April, 1771, and January, 1780. See DIARIES.

\*COULTHERD, Mr.

Sat in March, 1780. See DIARIES.

COUSSMAKER, George.

Page 199.

His wife, the Hon. Catherine Coussmaker, was born September 19, 1768, and died in 1801.

The Hon. Maud Russell writes, June 7, 1900: "My great-grandfather, Colonel George Coussmaker, was born in 1759; he was Colonel in the Guards; he died in 1801 at Martinique, where he had gone for the benefit of his wife's health. She was Katherine Southwell, daughter of Edward Southwell, Lord De Clifford, and Sophia Campbell (whose picture you have twice in your book). She also died in 1801, within a few days of her husband. They left two children, my grandmother Sophia, Baroness De Clifford, and George, who died in 1821 (born 1797). He was no doubt the member for Kinsale, where Lord De Clifford had much property."

George Coussmaker, the son, was M.P. for Kinsale from June 27, 1818, to July 3, 1821.

\*COUTURE, Mr.

Sat in April, 1766. See DIARIES.

COVENTRY, George William, 6th Earl of.

Page 200.

*Three-quarter length, canvas 50 × 40 in.*

Standing to the right, in a pink velvet coat and waistcoat; right arm leaning on a table, on which are six books; the left hand is in his pocket; sword-hilt visible; wearing a short wig tied with a black ribbon; a black band round the neck over a white neckcloth; waistcoat open at the top, showing white shirt frill; a vase to the left.

The picture belongs to the Earl of Coventry at Croome Court, Severn Stoke, Worcestershire.

\*COVENTRY, Maria, Countess of.

*Half length, canvas 30 × 25 in.*

Full face to the left; walking with right arm across the body, holding a blue cloak over the left shoulder; low hair, with curl at the left side; wearing a pink dress with wide white sleeves; sky background.

Mr. A. Graves visited Croome Court on October 1, 1900, and is of opinion that this picture is the one paid for in 1760. It has been called Lady Anne Coventry, the daughter of the countess; but the style of the hair proves the date to be 1760, when Lady Anne was only three years old.

This picture is in the possession of the Earl of Coventry, at Croome Court, Severn Stoke, Worcestershire.

#### COVENTRY, Barbara, Countess of.

Page 201.

A First State of the Watson plate sold at the Broadhurst sale, in 1897, for £65 2s.

The picture was sold by T. Agnew and Sons to Alexander Henderson, the present owner.

#### \*COX, Mrs.

Sat in July, 1789. *See* DIARIES.

#### \*COX, Mrs. Sommers.

Sat in March, 1777. *See* DIARIES.

#### CRAUFUIRD, Captain.

Page 206.

This is doubtless Captain Thomas Craufuird, of Ardmillan, in Girvan, co. Ayr, whose grandfather, William Craufuird, of Baidland and Ardmillan, in 1691, had stubbornly held the fortress of the Bass Rock in the Firth of Forth for King James till its final surrender to King William.

Captain Craufuird having served in the army was rewarded with a lucrative post under Government, at Bristol; by which means he was able to acquire by purchase the Ardmillan estate, and so preserve it in the family, when it was brought to a judicial sale on the impoverishment and death of his elder brother, Archibald, in 1748. He died in 1793.

The picture in 1890 was hanging at Grange Maybole, co. Ayr, in the possession of the sitter's grandson, Thomas McMicken Craufuird, J.P. and D.L.

#### CRAUFUIRD, Mrs.

Page 206.

Doubtless the first wife of Captain Thomas Craufuird, of Ardmillan, co. Ayr.

She was Anne, daughter of John Taylor, of East Sheen in Surrey. Their only son was Archibald Clifford Blackwell Craufuird, a Major in the 78th Highlanders, who afterwards served in India and at the taking of the Cape of Good Hope in 1795.

*Half length, oval in square, canvas 30 × 25 in.*

Alexander Craufurd, son of Quintin Craufurd, of Newark, Ayrshire, a descendant of the Craufurds of Renfrewshire and Ayrshire, was born in 1729, created a Baronet, June 8, 1781, and died December 15, 1797, leaving three sons, viz., James, his successor; Charles, G.C.B., a Lieut.-General in the army; and Robert, the famous Major-General Craufurd who fell in 1812 while leading his troops to the assault of Ciudad Rodrigo, and to whom a monument was erected by public subscription in St. Paul's Cathedral, London.

"December 15. At Frankfort, of the gout in his stomach, Sir Alexander Craufurd, Bart. He was on a visit to his son, Col. Craufurd, His Majesty's envoy to the Commander-in-chief of the Austrian armies on the Rhine while we were in alliance with that power."—*Gentleman's Magazine*, 1797, p. 1133.

Full face; in a puce coat and waistcoat; black stock, with white turn-down collar and lace frill; sky background.

EXHIBITED.

British Institution, 1844, No. 149, by the Rev. Sir H. Dukinfield, Bart.

*Half length, oval in square, canvas 30 × 25 in.*

Jane, eldest daughter of Daniel Crokatt, of Luxborough, co. Essex; married, May 30, 1760, Alexander Craufurd; died May 6, 1794.

Profile to the right; right hand up to the face; elbow on a table with red cover; dark green dress, with white sleeves and gold sash; low hair, with plait hanging over the right shoulder.

EXHIBITED.

British Institution, 1844, No. 169, by the Rev. Sir H. Dukinfield, Bart.

Miss Crokatt sat in 1759 and 1760.

Sat in June, 1759. See DIARIES.

The only son and heir of John Crawford (messenger to the Great Seal), of Saint Hill, near East Grinstead, Sussex, by his wife Elizabeth, daughter and heiress of Edward Gibbs, of Laleham, Middlesex; a cousin of Captain Thomas Craufurd, of Ardmillan.

Born 1732, Gibbs Crawford succeeded his father at Saint Hill in 1762; he married in 1760. He was succeeded at Saint Hill by his elder son, Charles Payne Crawford, M.A., J.P.; his younger son being Captain Thomas Gibbs Crawford, J.P., of Paxhill, in Lindfield, Sussex.



The second picture descended to the sitter's grandson, Robert Crawford, of Saint Hill, near East Grinstead, Sussex, J.P. and D.L., where it remained until about 1825, and was afterwards for some years in the possession of the above-named Captain Thomas Gibbs Crawford. In 1866 it was in the possession of Henry Williams, of Lindfield House, Lindfield, Sussex (barrister-at-law), he having married Harriet Louisa, daughter of Captain T. G. Crawford, a granddaughter of the sitter.

Both these portraits are tabulated in a pedigree of the Crawfurds of East Grinstead, which appears in Dr. Howard's "Visitation of England and Wales" (1894, vol. ii.).

The present head of this family is the Rev. C. W. P. Crawford, M.A., J.P., of East Court, East Grinstead, great-grandson of the above Gibbs Crawford, M.P.

### CREWE, Mrs.

Page 207.

Horace Walpole, in his notes on the Royal Academy Exhibition of 1772, says: "Mrs. Crewe, daughter of Fulk Greville, in the character of St. Genevieve. There is great harmony and simplicity in this picture, which is one of his best."

### CREWE, Mrs., and Mrs. BOUVERIE.

*See* BOUVERIE, page 105.

### CREWE, The Misses Emma and Elizabeth.

Page 209.

An impression of the John Dixon plate sold in Paris, May, 1898, for 620 francs.

### CREWE, Master John.

Page 210.

Horace Walpole, in his notes on the Royal Academy, 1776, says "Excellent."

It was exhibited as "Portrait of a boy in the character of Harry the Eighth."

A proof of the Smith plate sold at the Bessborough sale, March 15, 1897, for £27 6s.

### CROFTES, Richard.

Page 213.

M.P. for Cambridge University; married, February 11, 1773, Harriet, youngest daughter and co-heiress of John Darrel. Died July 5, 1783.

Looking to the left; left arm leaning on a pedestal, right hand against his



side above the hip ; wearing a light striped waistcoat ; landscape background. The picture bears evidence of having been cut down.

Waagen, describing the pictures at Beechwood, Dunstable, in 1857, Supp., page 330, says : " Portraits of Mr. Croft and his wife, almost to the knees. This is one of his pictures which unite an animated conception with a very solid execution. The portrait of the lady is also very attractive for her beautiful features."

## CROFTES, Mrs.

Page 213.

Walking in a park towards the right ; dress looped up at the sleeves and a gauze scarf over her shoulders ; right hand holding a feather and crossed over the left ; high hair, hanging over the left side of the neck, surmounted by ribbons and white feathers.

The lady signed herself Croftes. Her daughter married August 6, 1793.

" Capl. Sebright, of the 1st Regiment of Guards, eldest son of Sir John S., Bart., to Miss Croftes, only daughter of the late Richard C., Esq., of Harling, Norfolk."—*Gentleman's Magazine*, 1793, page 859.

Mr. A. Graves, being in doubt as to whether the two portraits formed a group, visited Beechwood in May, 1900 ; he found there two separate pictures, which had evidently been whole-lengths, as is indicated by the price paid. Sir Edgar Sebright said that there is a legend in the family that they were cut to fit the frames.

The pictures belong to Sir Edgar Sebright, Bart., at Beechwood, Dunstable.

## CROKATT, Miss.

Page 213.

*Half length, canvas 30 × 25 in.*

Younger daughter of Daniel Crokatt, of Luxborough, co. Essex, and sister to Jane, Lady Craufurd. She married Mr. Nutt.

Full face ; in a pink dress with short scalloped sleeves and narrow lace frill ; a brooch with pearl pendant and two rows of pearls passing from it to the right ; blue cloak, lined with ermine, over the right arm ; pearl earrings and no necklace ; low hair.

## \*CROOK, Mr.

Sat in July, 1780. See DIARIES.

## \*CROSBIE, John, Lord, afterwards 2nd Earl of Glandore.

John Crosbie, second son of William, Earl of Glandore, and Lady Theodosia Bligh, daughter of John, 1st Earl of Darnley ; born May 25, 1753 ;

married, November 26, 1777, Lady Diana Sackville, daughter of George, Viscount Sackville; succeeded as 2nd Earl of Glandore, April 11, 1781; died, April 20, 1815.

Sat in December, 1777, as Lord Crosby. *See* DIARIES.

\*CROUSHANKS, Mr.

Sat in May, 1784. *See* DIARIES.

CUMBERLAND, Henry Frederick, Duke of. Page 218.

This picture was once a full-length, but it was partly burnt at the fire at Carlton House in 1824. The size is now  $30\frac{1}{8} \times 25\frac{1}{4}$  in.

The plate was published as by S. W. Reynolds, but as a fact was engraved for him by S. Cousins, R.A., during his apprenticeship.

CUMBERLAND, Anne, Duchess of. Page 219.

Major-General Sir Edmund Du Cane writes, September 27, 1900: "Referring to the notice of her quoted from Mr. Tom Taylor, which says that she was married at Calais to the Duke of Cumberland—this is a mistake. The whole circumstances of the marriage were set forth with a view to entry in the books of the Privy Council, and the Duke's declaration says that they were 'married in Hertford Street, Mayfair (*which was her house*), by the Rev. William Stevens, according to the ceremonies of the Church of England, in the presence of the Hon. Miss Luttrell.' Jefferson, in his book entitled 'Brides and Bridals,' quotes a description of her as 'a lady of good family, great beauty, and considerable possessions,' and a supremely beautiful woman at the time of her first marriage. Her first husband left her all his estates for her life or widowhood, and made her his residuary legatee, which, besides that her father was a rich man, accounts for her 'considerable possessions.'"

"I hear Delaval met the Duchess of Cumberland at Calais and kissed her hand. She said it was disagreeable at first, but she should soon get used to it."—Earl of Carlisle to George Selwyn, November, 1771.

\*CUMBERLAND, Mr.

Sat in March, 1772, and April, 1773. *See* DIARIES.

CUMBERLAND, Mrs. Page 220.

Sat in May, 1770. *See* DIARIES.

\*CUMMINS, Mr.

Sat in June, 1770. *See* DIARIES.

\*CUNLIFFE, Lady.

Sat in April, 1777. *See* DIARIES.

DALKEITH, Campbell, Earl of.

Page 225.

The compilers have been led into a mistake through an error by Tom Taylor. He records in vol. i., page 155, that Lord Dalkeith's name appears as sitting in February, 1757, hence the paragraph on page 225 in this work endeavouring to explain who Lord Dalkeith of 1757 could be. The compilers have recently obtained permission from the Royal Academy to examine the original Diaries, and the name of Lord Dalkeith does not appear in 1757, but the name of Lady Dalkeith does, in February, 1757. The portrait referred to in the Diaries therefore represents Caroline, Countess of Dalkeith, formerly Lady Caroline Campbell, eldest daughter of John, Duke of Argyll. She was born in 1717, and married, October 2, 1742, Francis, Earl of Dalkeith. Became a widow April 1, 1750, and re-married, September 18, 1755, the Hon. Charles Townshend, brother to the Marquess Townshend, and was created Baroness of Greenwich. She died in 1794. Lady Dalkeith was the mother of Lady Frances Scott and her brothers, mentioned on page 870. She left another daughter by her second marriage, the Hon. Anne Townshend, who married a Mr. Wilson.

DALKEITH, Francis, Earl of, Children of. *See* SCOTT, page 870.

DALKEITH, Caroline, Countess of. *See* EARL OF DALKEITH.

DALY, Rt. Hon. John Denis.

Page 226.

EXHIBITED.

Royal Irish Institution, 1815, No. 99, by the Right Hon. Judge Daly.

\*DANCE, Mr.

Sat in March, 1784. *See* DIARIES.

Tom Taylor refers to Nathaniel Dance, R.A., three times in vol. i. and twice in vol. ii.

DASHWOOD, Lady, and Son. Page 231.

A Third State of the Hodges plate sold at the Bessborough sale, March 15, 1897, for £15 4s. 6d., and one printed in colours in the same sale for £50 8s.

An impression in colours was sold at Christie's, in 1900, for £110 5s.

DAVIDSON, Miss Susanna Jane. Page 233.

This picture was sold by Mr. Lesser to Charles Butler, of 3, Connaught Place, the present owner.

\*DAVILL, Miss.

Sat in November, 1758. *See* DIARIES.

DAVISON, Mr. Page 232.

Sat in May, 1779, and May, 1780. *See* DIARIES.

\*DAVISON, Mrs.

Sat in May, 1779. *See* DIARIES.

DAWKINS, Lady Juliana. Page 234.

A picture, called Lady Juliana Dawkins, was sold by Henry Graves and Co. to C. J. Wertheimer in 1889.

DAWSON, Thomas. Page 234.

*See* CARICATURES (PARODY), page 1231.

DAWSON, Lady Anne. Page 235.

Dr. Waagen, vol. ii., p. 250, describes: "Diana, evidently a portrait. Though the picture is somewhat faded, yet the great delicacy of the head and the grace of action, render it very attractive."

It belonged, in 1854, to Colonel Rawdon, M.P.

\*DAY, Mr.

Sat in June, 1761. *See* DIARIES.

\*DEAN, Mr.

Sat in May, 1782. *See* DIARIES.

Horace Walpole, at the Royal Academy, 1786, says "excellent."

\*DELAFONTAIN, Mr.

Sat in October, 1766. See DIARIES.

\*DELANY, Mrs.

Tom Taylor makes the following note: "In this month (December) is mentioned a visit from Mrs. Delany and her noble old friend, the Duchess of Portland." This is not so, for the visit is by the *Duke*, entered as a sitting on December 29, 1771.

Sat at 12, on December 26, 1771. See DIARIES.

DELAVAL, Sir Francis Blake.

Paid for, before 1762, Sir Francis Delaval, £60.

Entered by Sir Joshua in error under P.

\*DELAWARR, John, 2nd Earl.

Born 1729; was a lieut.-general in the army, and appointed in 1776 Master of the Horse to the Queen; married Mary, daughter of Lieut.-General Wynyard; died November 22, 1777.

Sat in February, 1768, and January, 1770, as Lord Delawarr. He is mentioned by Tom Taylor, vol. i., p. 386. See DIARIES.

\*DELAWARR, Mary, Countess.

*Three-quarter length, canvas 50 x 40 in.*

Mary, daughter of Lieut.-General Wynyard; married, August 8, 1756, John, 2nd Earl Delawarr; died October 27, 1784.

Standing full face, looking to the right; white satin skirt and blue-black dress over it, with a gold sash and tassels, wide lace sleeves, with bands of gold; ruby brooch at the top of the right arm, and at breast with strings of pearls depending, right hand touching the pearls; dark hair, tied up with pink ribbons; long curl over right shoulder; left arm hanging down at her side; column to the left; grey background.



Paid for, April 19, 1770, Lady Delawarr, £52 10s.

The picture belonged to Earl Delawarr, who sold it, in 1898, to Charles John Wertheimer, the present owner.

**\*DELAWARR, Mrs.**

Sat in December, 1757. *See* DIARIES.

This may be intended for the wife of the second earl, who did not succeed to the earldom until 1766; he married in 1756, and his wife was, of course, Mrs. West in 1757. The earldom was not created until 1761.

**DELME, Lady Betty.**

Page 241.

A First State of the Green plate sold at Christie's, Broadhurst Collection, in 1897 for £262 10s.

A critic, Sept. 19, 1789, says: "Sir Joshua's beautiful portraits of Lady W. W. Wynne and Lady Betty Delme and children, with some other charming heads, which for many years have been lodged in his *infirmary*, are now brought out to see the light; and by the help of fresh varnish and a few vivifying touches from his pencil, again claim our notice and heartfelt applause."

In the face of the payment of £300 in 1780, the above notice, taken from Mr. Humphry Ward's book of newspaper cuttings, makes the history of this picture very mysterious. Why Sir Joshua should have kept it stowed away for nine years is inexplicable, especially as it ultimately belonged to the family and was not sold at Sir Joshua's sale at Greenwood's in 1796.

Master Delme sat in June, 1777, followed by "Children." *See* DIARIES.

EXHIBITED.

Guildhall, 1899, No. 170, by C. J. Wertheimer.

**DE MUYS, La Maréchale.**

Page 242.

The identity of Madame Blanchard with the Maréchale de Muys is proved by the letters printed on page 686.

**DENMARK, Queen of.**

Page 242.

*See* CAROLINE, page 152.

**D'EON, Chevalier.**

Page 242.

"This day came on to be tried, before Lord Chief Justice Mansfield, a cause, the most extraordinary that, perhaps, ever happened in this or any other country, respecting the sex of the Chevalier D'Eon, formerly ambassador from France to the Court of England, etc.

"The action was brought by Mr. Hayes, surgeon, in Leicester Fields, against one







Jacques, a broker and underwriter, for the recovery of seven hundred pounds, the said Mr. Jacques having, about six years ago, received premiums of fifteen guineas per cent. for every one of which he stood engaged to return one hundred guineas, whenever it should be proved that the Chevalier D'Eon was actually a woman.

"After conclusive evidence had been given and the Lord Chief Justice had summed up in favour of its being a legitimate wager; the jury without hesitation gave a verdict for the plaintiff, seven hundred pounds and forty shillings."—*Gentleman's Magazine*, 1777, page 346.

"July 23, 1777. The Chevalier D'Eon left England, declaring, in the most solemn manner, that she had no interest whatever in the policies opened respecting her sex; and that she left dear England with grief, where she thought to have found repose and liberty."—*Gentleman's Magazine*, 1777, page 402.

On page 242 the date of this trial was stated in error to have been 1771.

**\*DEROLE, Mr.**

Sat in April, 1786. See DIARIES.

**\*DEVAINES, Mr.**

Sat in June, 1784, December, 1787, and November, 1788. See DIARIES.

It is also spelt Devemis and Devines.

Mr. Devines was a famous apothecary of the day, so intimate with Sir Joshua as to be, together with Lord Monboddo, his guests at dinner on many occasions.

**\*DEVONSHIRE, William, 3rd Duke of.**

Page 243.

An old copy or replica belonged to Earl Sydney, and descended from him to his nephew, the Hon. Robert Marsham-Townshend, son of the 2nd Earl of Romney; it hangs at Frognal, Foots Cray, Kent.

**DEVONSHIRE, William, 4th Duke of.**

Page 245.

This picture was sold at Christie's, June 28, 1845, Lot 51, as "portrait of a nobleman in a scarlet dress and Vandyke collar, with landscape background," for £15 15s.

**\*DEVONSHIRE, William, 4th Duke of, K.G.**

*Three-quarter length, canvas  $9\frac{1}{4} \times 7\frac{1}{4}$  in.*

Full face in wig; wearing Garter robes with red ribbon and collar of the order; left arm leaning on a table on which is a plumed hat; the right hand hanging down, holding the wand of office as Chamberlain of the Household.

This sketch belongs to Lord Chesham at Latimer, Bucks.

DEVONSHIRE, William, 3rd Duke of. Page 246 (top).

This was printed on page 246 in error as 4th Duke ; it should have been placed on page 244.

DEVONSHIRE, Georgiana, Duchess of. Page 247.

*Whole length.*

It was exhibited at the Royal Academy, 1776, No. 233, as "portrait of a lady, whole length."

Walpole adds, "Duchess of Devonshire."

ENGRAVED.

Samuel Cousins, R.A., 1878,  $23\frac{1}{4} \times 14\frac{1}{4}$  in.

The picture belongs to Earl Spencer, and is No. 201 in the Althorp catalogue.

\*DEVONSHIRE, Georgiana, Duchess of.

*Sketch for the last picture, canvas  $23\frac{1}{4} \times 19\frac{1}{4}$  in.*

There is an inscription at the back of this picture by William, 1st Lord De Mauley.

The picture belongs to Claude Ponsonby, at 33, Queen's Gate Terrace.

DEVONSHIRE, Georgiana Spencer, Duchess of. Page 248.

Dr. Waagen in 1851, vol. ii., page 96, says : "The portrait of Georgiana Spencer, the beautiful Duchess of Devonshire, so celebrated for her cultivated understanding and love of the arts. A very engaging and sensible countenance ; the complexion extremely delicate, blooming and transparent ; such works prove how high this master stands as a portrait painter."

A copy of this picture belongs to Lord Ronald Gower.

DEVONSHIRE, Georgiana, Duchess of, and her Daughter.

Page 248.

EXHIBITED.

Birmingham, 1900, No. 66, by the Duke of Devonshire.

ENGRAVED.

Emil Wehrschmidt, 1895,  $10 \times 8$  in.

A Second State of the Keating plate was sold at the Bessborough sale, March 15, 1897, for £37 16s.

The picture belongs to the Duke of Devonshire.

**\*DEVONSHIRE, Georgiana, Duchess of.**

In a white muslin dress, with loose sleeves and blue gauze scarf; hair dressed high, with feathers and blue ribbon; a ringlet falling on left shoulder; seated.

Sold at Christie's, May 7th, 1898, Lot 57, as "Georgiana, Duchess of Devonshire, for £23 2s., to Asher Wertheimer."

**DIGBY, Henry, Lord.**

Page 250 (No. 2).

*Half length, canvas 30 × 25 in.*

Profile, looking to the right; own hair, brown coat.

**DIGBY, Lady Lucy.**

Page 250.

*See LADY LUCY STRANGWAYS, page 942.*

**\*DIGBY, Mr.**

Sat in February, 1758. *See DIARIES.*

**\*DIXON, Captain.**

Sat in September, 1767. *See DIARIES.*

**\*DIXON, Mr.**

Sat in September, 1766. *See DIARIES.*

**DODSLEY, Robert.**

Page 255.

*Half length, canvas 30 × 25 in.*

Full face, looking to the left; in a blue coat and buff waistcoat, holding a pen in his right hand, and a letter addressed Mr. Dodsley in Bruton Street, in his left.

In the paragraph on page 256 read "Tawney" for "Tawny," and "Alice" for "Ann."

The picture was sold at Christie's, April 2, 1887, Lot 112, for £50, and was afterwards purchased by H. Y. Thompson, the present owner; it hangs at 19, Portman Square.

DONOUGHMORE, 1st Earl of. See HUTCHINSON, page 503.

DONOUGHMORE, 2nd Earl of. See HUTCHINSON, page 503.

DORSET, John Frederick, 3rd Duke of. Page 258.

The picture was re-purchased from Charles Neck, June 22, 1892, and sold by Henry Graves and Co., Limited, to Stephen T. Gooden.

DOUGLAS, Margaret, Duchess of. Page 258.

*Whole length, canvas.*

Walking towards the left in peeress's robes, holding a coronet in her left hand, her right holding her train; she wears a velvet band round her neck, from which is suspended a diamond cross. To the right is a column and a pilaster with a stone ball on the top, on a terrace to the left.

Dr. Waagen in 1857, Supp., page 463, says, describing the pictures at Rothwell Castle: "Margaret, Duchess of Douglas, full-length, walking; in great state, a coronet in her left hand. The background landscape; of a true and refined conception, and solidly painted in his clear tone."

The picture belongs to the Earl of Home, and now hangs at Douglas Castle.

\*DOUGLAS, Lady Mary.

The picture, a profile, belongs to T. Humphry Ward.

DOW, Colonel Arthur. Page 259.

Author of the "History of Hindoostan."

His name was Alexander. He was a native of Scotland, and was obliged to leave his country owing to a duel. He became a common sailor on board an East India ship bound to Bencoolen, where he became secretary to the Governor, and was advanced to the position of Lieut.-Colonel. He died in the East Indies in 1779.

The above is from the Thespian Dictionary.

Sat in November, 1771, as Major Dow.

Tom Taylor gives Col. Dow in June, 1772.



\*DOW, Mr.

Sat in June, 1772. See DIARIES.

\*DOW, Mrs.

Sat in May, 1772. See DIARIES.

DRAKE, Mr. See CARICATURES, page 1229.

\*DRAX, Miss.

Sat in June, 1759. See DIARIES.

DROGHEDA, Charles, 6th Earl of.

Page 262.

There is a replica, 30×25 in., also at Moore Abbey, painted for his brother; now the property of the Earl of Drogheda.

DROGHEDA, Anne, Countess of, and Child.

Page 262.

*Half length, canvas 30 × 25 in.*

Since this page was printed, Mr. A. Graves has visited Moore Abbey, Monasterevan, co. Kildare, Ireland, and examined the portraits there. The family are now convinced that this picture referred to under the name of Lady Sarah Pole (page 756) is really Ann, Countess of Drogheda. The countess, who was married in 1766, had seven daughters, the eldest, Isabella, being born November 22nd, 1766. The child in the picture is about three years old, which would be the eldest daughter, Isabella. The picture was painted about 1770 for the Earl of Hertford, the father of the countess, probably because the child was his godchild, she being christened after the Countess of Hertford. About that time a crayon copy was made with slight variations in the drapery, probably the only portrait of her at Moore Abbey until the original picture arrived. Both the picture and the crayon drawing are now the property of the Earl of Drogheda at Moore Abbey.

The Countess of Drogheda writes, July 11, 1900: "I find that Lady Isabella Moore, who was born in 1766, and who was the eldest child of the first Marquess of Drogheda, had as her God-parents, the Earl and Countess of Hertford, so that I think your surmise about the picture was perfectly correct, and that the child painted with her mother is really the little Isabella."

DUDLEY AND WARD, John, 1st Lord.

Page 264.

*Whole length, canvas.*

The picture belongs to the Earl of Dudley.

DUDLEY AND WARD, Mary, Viscountess.

Page 264.

*Whole length, canvas.*

The picture belongs to the Earl of Dudley.

\*DUNBAR, Mrs.

Sat in June, 1777. *See* DIARIES.

\*DUNCANNON, Henrietta Frances, Viscountess.

*Half length, canvas 30 x 25 in.*

Replica, slightly unfinished.

The picture belongs to Claude Ponsonby, at 33, Queen's Gate Terrace.

\*DUNFORD, Mrs.

Sat in March, 1766. *See* DIARIES.

DUNNING, John, afterwards Lord Ashburton. Page 269 (top).

The description should be: In judge's wig and robes. Three-quarter length; seated in an arm-chair holding a paper; left hand hanging over the arm of the chair.

DUNNING, Miss Mary.

Page 270.

*See* ASHBURTON, pages 34 and 1256.

DUNSTANVILLE, Francis, Lord de. *See* BASSET, page 60.

\*DURY, Mrs.

Sat in January, 1767. *See* DIARIES.

\*DUSIGN, Mr.

Sat in February, 1767 (several times), and in February, 1768. *See* DIARIES.

DYSART, Charlotte, Countess of.

Page 272.

Exhibited at the Royal Academy, 1775, No. 228, as "A lady, whole length."

Walpole remarks : "Charlotte Walpole, Countess of Dysart."

A critic, 1775, says : "No. 228 is very finely and characteristically executed."

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DYSART, Louisa, Countess of. *See* MANNERS, page 613.

\*ECCARD, Mr.

Sat in February, 1760. *See* DIARIES.

EDGCUMBE, Miss Henrietta.

Page 277.

The picture was sold by Mr. Wertheimer to M. Gimpel, of Paris, the present owner.

EDGCUMBE, Hon. Richard.

Page 279.

Exhibited at the Royal Academy in 1773, No. 222, as "Portrait of a young gentleman."

Walpole remarks, "Excellent."

EGERTON, Mr.

Page 280.

Horace Walpole, in his catalogue, 1783, has put against No. 230, "Mr. Strahan;" but against No. 160, "Mr. Egerton:" then he adds, "Sir A. Home," "good."

The portrait of Egerton was evidently No. 160.

EGLINTON, Archibald, 11th Earl of.

Page 281.

He married first, March 30, 1772, Jane, daughter of George, Earl of Crawford; and secondly, August 9, 1783, Frances, etc.

The Earl of Eglinton writes, January 5, 1899, that he has not got this picture, but thinks that it was burnt at Beauport, the seat of Sir Charles Lamb.

EGLINTON, Jane, Countess of.

Page 282.

*Whole length, canvas.*

The picture belongs to the Earl of Eglinton.

For a further account of the second picture *see* LADY JANE LINDSEY, page 586.







**\*EGREMONT, Charles, 2nd Earl of.**

Sir Charles Wyndham, Bart., succeeded to the Earldom of Egremont February 7, 1750, on the death of his uncle, Algernon, Duke of Somerset. He married, March 12, 1751, Alicia Maria, daughter of George, 2nd Lord Carpenter. He was Secretary of State in 1761, and died August 21, 1763.

Sat in January, 1761. *See* DIARIES.

**\*EGREMONT, George O'Brien, 3rd Earl of.**

Born December 18, 1751; succeeded August 21, 1761; and died unmarried, November 11, 1837.

Sat in May, 1765, and April, 1769. *See* DIARIES.

This picture, which represented him as between the ages of fourteen and eighteen, is not now at Petworth.

**EGREMONT, George O'Brien, 3rd Earl of.**

Sat in April, 1773. *See* DIARIES.

A sketch of this picture is described under WYNDHAM on pages 1071 and 1072.

**\*EGREMONT, George O'Brien, 3rd Earl of.**

Sat in March, 1782. *See* DIARIES.

This picture, which should represent him at the age of thirty-two, is not now at Petworth.

The sittings recorded above were not extracted from the Diaries by Tom Taylor. He only refers to the 3rd Earl of Egremont as a picture buyer. *See* Leslie and Taylor's "Life of Reynolds," pages 153 and 154. In a note on page 417, Leslie says: "I have heard Lord Egremont say he bought a picture from it (Reynolds's room), containing portraits of two children of Nelly O'Brien with a dog; and he regretted that he had not bought others, for the prices asked by Sir Joshua were not high." This was really a picture of the Earl of Thanet's children. *See* HISTORY, page 990.

**ELIOT, Edward.**

Page 286 (top).

The following is the correct description of this picture: Seated; right leg crossed over the left knee; face very slightly turned to the right; reddish brown coat and waistcoat; dark knee breeches; grey stockings; white cravat and ruffles at the wrists; right elbow resting on the arm of the chair. Dated 1783. There is no dog in the picture.

The Earl of St. Germans writes, September 18, 1900: "With regard to your remarks on the entry in Sir Joshua's accounts, 'Mr. Elliot for a copy of Uncle.' The younger Craggs was not Lord Eliot's uncle, but his grandfather. Lord Eliot had only one uncle, Edward, his father's (Richard's) elder brother. This Edward married one of the three daughters and co-heiresses of the elder Craggs. Richard, Lord Eliot's father, married the only daughter of the younger Craggs. I have portraits of this Edward Eliot by Kneller and by Richard Wilson, but there is no record of either having been copied by Sir Joshua."

ELLIOTT, Mrs. Samuel, and others.

Page 287.

It is very doubtful whether this picture is by Sir Joshua. It seems to Mr. A. Graves more like J. Russell, R.A.

\*ELSE, Mr.

Sat in January, 1758. *See* DIARIES.

ERWIN, Dr. *See* CARICATURES (PARODY), page 1231.

\*ESSEX, William Anne, 4th Earl of.

Born October 7, 1732; married, first, in 1754, Frances, daughter of Sir Charles Hanbury Williams, K.B., and secondly, March, 1767, Harriet, daughter of Col. Bladen; died March 5, 1799.

Sat in March, 1759. *See* DIARIES.

\*ESSEX, Frances, Countess of.

*Half length, canvas 30 x 25 in.*

In a pink dress, quilted in front with five pink bows; white mantle trimmed with brown fur; left hand up to her head; right hand not showing; wide lace sleeves.

The picture was given to Richard Ford, in 1825, and afterwards belonged to his son, the Rt. Hon. Sir Francis Clare Ford, G.C.B. It now belongs to Richard Ford, and hangs at 17, Park Street, Park Lane.

There is a fine copy by Charlotte, Lady de Ros, in the possession of Colonel Gerald E. Boyle, 48, Queen's Gate Terrace.

\*FALCONER, Mrs.

Sat in May, 1782. *See* DIARIES.

FALCONER, Miss Eliza.

Page 296.

A critic, 1783, says : "A lovely image of Contemplation by moonlight in the person of Miss Faulkener. If there be anything faulty in this piece, it is in regard to the light, which, considering the time when the lady is supposed to be meditating, appears too glaring."

Another critic, 1783, says : "Nothing can be more pleasingly imagined than the first of these portraits (Miss Falconer), whether it respects similitude, attitude, or the general ordinance of the picture ; the colouring, however, is somewhat uneven."

Another critic, 1783, says : "No. 41. Though we can trace the spirit and air of this great master's pencil in the above portrait, we can never be reconciled to the rough, uneven manner of his colouring. The fact is (and there is no denying it where it is so open to public inspection), the shoulder of this young lady, in point of colouring, looks more like a painter's pallet than what it was designed for. We are the freer to make this remark as many of Sir Joshua's portraits are totally free from this defect."

The plate was published as by S. W. Reynolds, but as a fact was engraved for him by S. Cousins, R.A., during his apprenticeship.

An impression of the Smith plate sold at Christie's at the Broadhurst sale in 1897 for £71 8s.

\*FALCONETT, Mr. Oscar.

Sat in February, 1767. *See* DIARIES.

FANE, Thomas, afterwards 8th Earl of Westmorland. Page 297.

The first payment was before 1761, and the second before 1762.

FARREN, Miss Eliza.

Page 298.

She was born 1759, not 1750.

FEATHERSTONE, Sir Matthew, Bart.

Page 300.

*See* CARICATURES (PARODY), page 1231.

FERGUSON, Dr. Adam.

Page 300.

*See* CAMPBELL, page 146.

FERRARS, George, Lord.

Page 301.

Walpole remarks, on No. 231 at the Royal Academy, 1775, "Son of Lord Townshend." *See* GEORGE, 2nd MARQUESS TOWNSHEND, page 978.

\*FERRIS, Lady.

Probably intended for Lady Ferrers—Catherine, daughter of Rowland Cotton, who died in 1786. She married Robert, 6th Earl Ferrers, who died April 17, 1787.

Sat in May, 1777. *See* DIARIES.

\*FINMORE, Mr.

Sat in November, 1769. *See* DIARIES.

\*FISHER, Mr.

Sat in May, 1759. *See* DIARIES.

Probably Fisher the engraver.

\*FISHER, Miss.

Sat in December, 1760. *See* DIARIES.

FISHER, Kitty.

Page 307.

Dr. Waagen, in 1851, when describing Mr. Munro's collection, vol. ii., page 140, says :

"Truly conceived and delicate and tender in execution."

*See* NORRIS, page 693.

\*FISHER, Kitty.

*Half length, canvas 36 × 30 in.*

Pink dress trimmed with ermine tails ; white skirt dress trimmed below with white fur and trimming on the dress round the neck ; hair hanging over the left shoulder, with blue ribbon round it. Pearls at the top of the hair, and

a brooch and pendant ; seated on a green high-backed settee ; in her left hand she holds a small rose, and a green bird with wings extended ; brown gauze shawl over the right shoulder, extending to the knee ; the settee is studded with gold nails ; there is no dove on the top of the settee, but there is a mark where it has been.

The picture, which is signed J. H. 1776, belongs to Lady Arthur Wellesley, now Duchess of Wellington, at 11, Lowndes Square.

There can be little doubt that this is a picture by Sir Joshua, and represents Kitty Fisher, and that the signature was erroneously added at a later date.

John Howes exhibited "a portrait of a young lady" at the Royal Academy of 1776, No. 148.

FISHER, Kitty, as "Cleopatra." Page 307.

The picture was not in the collection of the late Baron Ferdinand de Rothschild at the time of his death. It now belongs to Lord Iveagh.

FISHER, Kitty. Page 308.

Dr. Waagen, in 1851, when describing Lord Lansdowne's pictures, vol. ii., page 152, remarks :

"The well-known Kitty Fisher, though somewhat faded, is a refined specimen of the master."

FISHER, Kitty. Page 309 (bottom).

*See* NANCY REYNOLDS, page 820.

A picture called Kitty Fisher, in a white dress with ermine, seated, with two doves, curtain background, 35 × 28 in., was sold at Christie's, May 7, 1898, Lot 19 (Whitehead, owner), for £17 17s., to Stettiner.

FITZGERALD, Lord Henry. Page 311.

After going through the Horace Walpole catalogues belonging to the Earl of Rosebery at Mentmore, Mr. A. Graves feels satisfied that the picture, No. 240, in the Royal Academy Catalogue, 1789, was that of Lord Lifford and not that of Lord Henry FitzGerald. The only evidence that Sir Joshua painted Lord Henry FitzGerald rests on Walpole's note in his catalogue and his own writing against No. 167, and adopted as correct by Tom Taylor. There was a portrait of Lord H. FitzGerald in this Academy, No. 159, by Hoppner (*see* page 311), and as it seems clear from the catalogues annotated



by Walpole that he made most of his entries, not at the exhibition, but after his return home, the conclusion Mr. A. Graves has come to is that Walpole made a slip in entering the name of Lord H. FitzGerald against No. 167, which was an unnamed portrait by Sir Joshua, and that he should have entered it against No. 159, the Hoppner picture. There is accordingly no evidence to indicate that Sir Joshua painted any portrait of Lord H. FitzGerald. Tom Taylor, in vol. ii., page 535, makes matters worse by giving from Walpole's notes the statement concerning Lord H. FitzGerald's portrait "this is Sir Joshua's second piece and yields only to Mr. Sheridan's," while as a fact no such note is to be found in his catalogue at Mentmore, and the compilers have failed to find any authority from whence it was taken.

The following names are from lists printed in "The Public Advertiser," April 28, 1789, and "St. James's Chronicle," April 27, 1789, and against them are the names given by Walpole.

No.	"PUBLIC ADVERTISER."	WALPOLE.	"ST. JAMES'S CHRONICLE."
65.	Hon. Mrs. Watson.	Hon. Mrs. Watson.	—
86.	Lord Vernon.	—	Lord Vernon.
167.	—	Lord H. FitzGerald.	—
225.	Lord Rodney.	Lord Rodney.	Lord Rodney.
240.	Lord Lifford.	Lord Lifford.	Lord Lifford.
259.	Mr. Sheridan.	R. B. Sheridan.	Mr. Sheridan.

It will be seen that in most cases the three authorities agree, but in that of No. 167 the two newspapers give no name at all.

## FITZHERBERT, Mrs. Page 312.

"Ludworth" should be "Lulworth."

A critic, September 26, 1789, says: "Mrs. Fitzherbert is *not* finished."

## FITZPATRICK, Lady Gertrude, as "Collina." Page 314.

EXHIBITED.

Paris Exhibition, 1900, by Sir Charles Tennant, Bart.

The engraving by Zobel was published in 1875.

## FITZPATRICK, Lady Gertrude, as "Sylvia." Page 315.

EXHIBITED.

British Institution, 1844, No. 133, as Sylvia, by the Rt. Hon. R. Vernon Smith.



FITZROY, Colonel Charles.

Page 316.

Born June 28, 1737; second son of Lord Augustus Fitzroy, by Elizabeth, daughter of William Crosby, and grandson of Charles, 2nd Duke of Grafton. He was elevated to the peerage as Baron Southampton, October 17, 1780.

He married, July 27, 1758, Anne, daughter and co-heiress of Admiral Sir Peter Warren, K.B. Died, March 21, 1797.

The engraving was published as by S. W. Reynolds, but as a fact was engraved for him by S. Cousins, R.A., during his apprenticeship.

Lord Southampton was Groom of the Stole to the Prince of Wales.

FITZROY, Mrs. Colonel.

Page 317.

Ann, daughter and co-heiress of Sir Peter Warren, K.B., Vice-Admiral of the Red Squadron; married, July 27, 1758, Colonel Charles Fitzroy, afterwards Lord Southampton. She was left a widow in 1797, and died, July 13, 1807.

There may be two portraits of this lady, but probably the second payment in 1760 by Colonel Fitzroy was for the 1761 picture, and that the 1777 payment by Mrs. Fitzroy was for a second portrait of her.

The Earl of Bessborough in his manuscript catalogue mentions that there is at Whittlebury, Towcester, a fine pair of portraits of Lord and Lady Southampton and General Stanhope, belonging to Lord Alfred Fitzroy.

The 3rd Lord Southampton married in 1826 the daughter of the Hon. Henry Fitzroy Stanhope, and the daughter of Lady Southampton married in 1807 the Hon. William Ponsonby.

FITZWILLIAM, Charlotte, Countess.

Page 318.

Dr. Waagen, vol. iii., page 339, says in 1854, when writing of the pictures at Wentworth House:

"A good but somewhat faded picture, with a pleasing landscape background."

FITZWILLIAM, Mr.

Page 319.

The Hon. W. Fitzwilliam, uncle of the Founder of the Fitzwilliam Museum, Cambridge.

FLEMING, Sir J.

Page 319.

Sat in April, 1789.

This is *not* the Sir John Fleming, Bart., of Brampton Park.

The only baronet existing in 1789 was Sir Michael Fleming, of Rydal, Westmoreland, and doubtless the initial "J" was an error on Sir Joshua's part.

FLEMING, John, afterwards Sir John Fleming, Bart. Page 319.

He married, July 4, 1753, Jane, daughter of William Coleman, of Gornby, Devon, and was created a baronet, April 22, 1763. Died without male issue, November 6, 1763, when the baronetcy became extinct.

He had a son, Seymour, so-called, his mother being aunt to the then Duke of Somerset, and two daughters, who became afterwards respectively Jane, Countess of Harrington, and Dorothy, Lady Worsley.

Sat in March, 1755.

The payment recorded on page 319 is incorrect. It should be the payment for his wife's portrait. Tom Taylor copied the entry incorrectly, writing Mr. instead of Mrs.

\*FLEMING, Mrs.

*Half length, canvas 30 x 25 in.*

Jane, daughter of William Coleman, of Gornby, co. Devon, and Jane, sister of Edward, 8th Duke of Somerset; born 1732; married, first, July 4, 1753, John Fleming, of Brampton Park, who was created a baronet in 1763, and secondly, March 29, 1770, Edwin Lascelles (who was created Lord Harewood, July 19, 1790), as his second wife. She survived her husband, who died January 25, 1795, and died, March, 1813.

Her two daughters, Jane and Dorothy Fleming, were brought up at Harewood House, and married respectively the Earl of Harrington and Sir Richard Worsley, Bart.

In a pink quilted dress with pink bows, and a black mantle over her shoulders.

Paid for before 1760, Mrs. Fleming, £5 5s.

The picture after the death of Sir John Fleming belonged to his widow, who probably left it to her daughter, the Countess of Harrington, who on her death in 1824 left it to her husband. It now belongs to the Countess of Harrington at Harrington House, Charing Cross.

For the full-length portrait of her, see MRS. EDWIN LASCELLES, page 564.





**FLEMING, Lady.**

Sat in February, 1777, and February, 1779. *See* DIARIES.

These sittings must really be Mrs. Edwin Lascelles, who probably retained the higher title of Lady Fleming until 1790, when she became Lady Harewood. They are probably for the whole length picture described under LASCELLES on page 564.

**FLEMING, Miss.**

Page 319.

These two payments do refer to two whole-length portraits.

For an account of the first, *see* HARRINGTON, page 438.

And of the second, *see* HARRINGTON, page 439.

**\*FLETCHER, Master.**

Sat in May, 1781. *See* DIARIES.

**\*FLINT, Miss.**

Sat in January, 1784. *See* DIARIES.

She translated Dr. Johnson's remarks on Shakespeare into French. She married a French nobleman, and was guillotined with her only son during the Reign of Terror.

**\*FLOOD, Mr.**

Sat in January, 1777. *See* DIARIES.

**\*FONTAINE, Mr.**

Sat in February, 1767. *See* DIARIES.

**FOODEN, William.**

Page 321.

*See* FOWDEN, page 330.

**\*FOOTE, Samuel.**

*Three-quarter length, canvas 36 × 28 in.*

Standing, full face, leaning on a stick, arms crossed ; wearing a dark coat and yellow waistcoat.

The picture belongs to Lord Burton.

A portrait of Foote was exhibited at Mr. Matthew's Gallery, Queen's Bazaar, Oxford Street, in 1833, No. 45.

Mr. Matthews lived at Highgate. He was probably the first Charles Matthews; *see* "London Magazine," October, 1822.

FOOTE, Samuel.

Page 323.

*Three-quarter length, canvas 50 x 40 in.*

In the Garrick Club picture Foote wears a light coat, and in other particulars it is similar to the Knole picture.

FORBES, Sir William, Bart.

Page 323.

The picture belongs to Louis Forbes, at 6, Cromwell Place.

\*FORD, Mr.

Sat in December, 1759. *See* DIARIES.

FORDYCE, Miss. For further particulars *see* GREENWOOD, page 393, and RADCLIFFE, page 781.

\*FORTESCUE, Lord.

Sat in January, 1758, and March, 1759. *See* DIARIES.

FOSTER, Lady Betty.

Page 328.

There is some confusion in the numbering of the 1788 Royal Academy Catalogue.

No. 219 is described by Walpole as Lady Harris, and the "Bee" says the picture, No. 219, having been engraved and published, loses part of its novelty. Lady B. Foster had been published a year in 1788, and Lady Harris was not engraved at all.

Walpole ascribes No. 84, Portrait of a lady of quality, three-quarters, to Lady Betty Foster, as does also William Smith's catalogue.



The payment to Prosser should be Foster. A careful examination of the word shows this.

EXHIBITED.

Birmingham, 1900, No. 19, by the Duke of Devonshire.

An impression of the Bartolozzi plate sold at Christie's in 1896 for £48.

FOSTER, Lady Betty. Page 329.

The picture was purchased from Gray Hill by Dowdeswell and Dowdeswells, and was sold by them to Charles John Wertheimer.

\*FOURE, Miss.

Sat in January, 1760. *See* DIARIES.

FOX, The Rt. Hon. Charles James, aged three. Page 330.

The picture was purchased by the *Earl* of Ilchester, and now hangs at Melbury.

FOX, The Rt. Hon. Charles James. Page 333.

From a newspaper, 1792: "Sir Joshua Reynolds' fine picture of Mr. Fox, in the possession of Mrs. Armstead, almost the last work of that admirable artist, has long been in the engraver's hands, and is shortly to appear to the world."

FOX, The Rt. Hon. Charles James. Pages 333 and 334.

Lord Denman's picture has since been purchased by Thomas Agnew and Sons.

FOX, Charles James, and Ladies. Page 335.

The Hon. George Napier was the son of the 5th Baron Napier. Lady Sarah Napier became the mother of *three* illustrious sons, Sir William, Sir George, and Sir Charles Napier.

The *sketch* was given by Reynolds to Charles James Fox. *See* BUNBURY page 125.

FOX, Mrs. Charles James.

Page 335.

The picture does not belong to the Earl of Ilchester, but to the Hon. Stephen Fox-Powys, of St. Anne's Hill, Chertsey. It was left to his father, Lord Lilford, by Lady Holland. *See* ARMSTEAD, page 30.

FOX, Lady Caroline.

Page 336.

EXHIBITED.

Grosvenor, 1884, No. 74, as Caroline, Lady Holland, by Lady Holland.

FOX, Lady Mary.

Page 337.

EXHIBITED.

Guelph, 1891, No. 153, by the Earl of Ilchester.

\*FRANKLIN, Mrs.

Sat in December, 1768. *See* DIARIES.

\*FRENCH, Mrs.

Sat in May, 1761, November, 1765, September, 1766, February, 1767, and June, 1770. *See* DIARIES.

\*FRENCH, Miss.

Sat in July, 1777. *See* DIARIES.

**\*GAGE, Lord.**

Born 1718; died 1808.

Sat in June, 1766. *See* DIARIES.

**GALLWEY, Mrs. Payne, and Child.** Page 343.

An impression of the Smith plate was sold at the Bessborough sale, March 17, 1897, for £67 4s.

EXHIBITED.

Paris Exhibition, 1900, No. 32, by J. Pierpont Morgan.

**\*GAMMELLS, Mrs.**

Sat in May, 1772. *See* DIARIES.

**GARDINER, The Rt. Hon. Luke.** Page 345.

*See* MOUNTJOY, page 674.

**GARRICK, David.** Page 346.

Exhibited at the Royal Academy, 1776, as "portrait of a gentleman."

The Earl of Bessborough in his catalogue says the picture was sold in 1816 to Stewart. *See* OWEN, page 715.

**GARRICK, David.** Page 348.

EXHIBITED.

Birmingham, 1900, No. 17, by the Marquess of Lansdowne.

Dr. Waagen in describing Lord Lansdowne's pictures in 1854, vol. ii., page 152, writes: "The portrait of Garrick is very characteristic."

**GARRICK, David.** Pages 348 and 349.

In this picture (Knole) the left first finger is uppermost.

Dr. Waagen when describing Earl Amherst's collection at Knole in 1857, Supp., page 341, says :

"Very characteristic. The clasped hands are admirable. The usually red tone of the flesh was perhaps a peculiarity in him."

The picture belongs to Lord Sackville, at Knole.

GARRICK, David.

Page 349.

Langton picture. See JOHNSON, page 523.

\*GARRICK, David.

Emmeline, Lady Rivers (Mrs. Thorold), writes from Honington Hall, Grantham, October 2, 1898 :

"I have a portrait of David Garrick which is attributed to Sir Joshua Reynolds, here, a nice work, which you are at liberty to look at if passing this way at any time."

GARRICK, David, as "Kitely."

Page 350.

The picture belongs to Her Majesty the Queen, at Windsor Castle.

GARRICK between "Tragedy" and "Comedy."

Page 350.

Frederick, 3rd Earl of Bessborough, in his catalogue describes an engraving by Haid called "L'homme entre le Vice et la Vertu."

A small picture painted before the Angerstein one belonged to General Pitt-Rivers.

The "Daily Telegraph," May 5, 1900, states that the late General Augustus Henry Lane-Fox Pitt-Rivers owned some extremely fine pictures, including Sir Joshua Reynolds' "Garrick between Tragedy and Comedy," at Rushmore House, Dorset.

\*GARRICK, David.

*Half length, canvas 36 x 30 in.*

A replica of the portrait of Garrick without that of his wife in the picture described on page 352.

The picture was presented to Richard Sharp by Sir James Mackintosh in order that it might hang with the portraits of his friends.

It was bequeathed by Richard Sharp to Mrs. Drummond, and now belongs to her daughters, Mrs. Kay and Miss Emily Drummond, at 18, Hyde Park Gardens.

Etched for a life of Garrick published by Kegan Paul and Co.

**\*GARRICK, Mrs.**

Sat on July 13, 1789, at 4 o'clock. This was the last picture Sir Joshua Reynolds commenced. Against the name he has written, "prevented by my eye beginning to be obscured."

On page 68 it is recorded that this entry is made against Lady Beauchamp's sitting, but the examination of the Diaries shows that this is not so. Lady Beauchamp's name is entered on July 14, 15, and 16, but they have not been erased, as was the painter's habit previously when the promised sitting did not take place. In the opinion of the compilers, Lady Beauchamp's portrait was never commenced, and that no sitting after that of Mrs. Garrick ever took place.

**\*GASCOIGN, Sir Thomas.**

Sir Thomas succeeded his father, Sir Edward, January 16, 1762.

Sat in November, 1779. *See* DIARIES.

**GAWLER, John Bellenden and Henry.**

Page 354.

A Second State of the Smith plate was sold at the Bessborough sale, March 16, 1897, for £27 16s. 6d.

EXHIBITED.

Paris Exhibition, 1900, No. 29, by Lord Burton.

**GEORGE III.**

Page 356.

Sat in December, 1769, at 8.45, July, 1771, April, 1779, January, 1781, and June, 1784.

**\*GIBBONS, Sir William, Bart., LL.D**

Married, in 1771, Rebecca, daughter of Vice-Admiral Watson. Died November 26, 1814.

**\*GIBBONS, Rebecca, Lady.**

Daughter of Vice-Admiral Watson ; married, 1771, William Gibbons, afterwards 3rd Baronet.

Sir Edward Gibbons, Bart., writes, July 28, 1899 : "I have at Stanwell Place, Staines, two portraits, one of Sir William Gibbons, and the other of his wife, Lady Gibbons, which my family maintain are painted by Sir Joshua. The fact of the assertion having been made by those who ought to know, and handed down from father to son, induces me to tell you of their existence."

\*GIDEON, Maria Marow, Lady, afterwards Lady Eardley.

*Half length, oval, canvas 30 x 25 in.*

Full face, with right hand up to her face; white satin dress, with grey sash; a large pearl in her bosom, from which is suspended a string of pearls, passing under the right arm; a gauze veil passes from the right hand over the head and left shoulder to the pearl; a red brown cloak over her shoulders; pearls and pink ribbon in hair.

The picture was given to H. Ashby, of St. Andrew's Court, Holborn, by Mr. Wilmot, Master in Chancery, and brother to Lady Eardley. It was sold at Christie's, February 6, 1857 (Ashby, owner), as Lady Eardley, in a white dress, for £52 10s., to Austin, from whom it passed to Mr. Rutley, who sold it, March, 1857, to J. Stainforth Beckett, who bequeathed it to Sir H. Beckett Bacon, Bart., the present owner.

There is a long account of Lady Eardley in the "Gentleman's Magazine," May, 1794, page 282.

\*GILL, Mrs.

Sat in August, 1767, and August, 1769. *See DIARIES.*

\*GILL, Miss.

Sat in May, 1772. *See DIARIES.*

GLOUCESTER, H.R.H. Maria, Duchess of. Page 363.

Horace Walpole says, in 1774: "Good, but the figure looks short;" also "this and the Princess Sophia are for the Duke."

*Public Advertiser*, April 28, 1774: "No. 214, a whole length. There is great dignity and spirit in the air and attitude of this portrait. The accidental light and shadow is broad and bold, the background rich, and there is infinite taste in the adjustment of the drapery."

*Public Advertiser*, 1774: "No. 214, Her Royal Highness the Duchess of Gloucester. This portrait, uncommonly elegant when first executed, has nearly lost the whole of its force with the beauties of its colouring. The outlines, however, will always declare the master."

GLOUCESTER, H.R.H. Maria, Duchess of, and Child. Page 364.

*See LADY AND CHILD*, page 1112.

GLOUCESTER, Princess Sophia Matilda. Page 365.

Walpole, 1774, says: "Good."

*Public Advertiser*, 1774: "Natural and pleasing."



ENGRAVED.

Samuel Cousins, R.A., 1879,  $12\frac{3}{4} \times 15\frac{1}{4}$  in.

The picture belongs to Her Majesty the Queen, and hangs at Windsor Castle.

GODDARD, John.

Page 366.

*Half length, canvas 30 × 25 in.*

Of Woodford Hall, Essex; married a sister of Henry E. Hope, of Amsterdam.

Seated, three-quarter face to the right, left hand in front of white waistcoat; white wig tied in a queue at the back; white neckcloth and long lace frill; landscape background.

The picture belongs to Charles Cook, 11, Belgrave Crescent, Edinburgh.

Mr. Cook writes, June 18, 1900: "The pictures came to me on the death of my uncle, Henry Philip Hope (my mother was his sister), who got them on the death of his father (in 1836), Sir John Hope, G.C.H. Sir John was brought up by his relative, Mr. Hope of Amsterdam, his father, John Hope, having been the London representative of the Amsterdam Hopes, and it has always been understood that Mr. Hope's widow gave my grandfather the Goddard portraits, Mr. Goddard having taken an interest in him as a boy."

\*GODDARD, Mrs.

*Half length, canvas 30 × 25 in.*

A daughter of Henry Hope of Boston, the son of Archibald Hope of Amsterdam; married William Goddard, of Woodford Hall, Essex.

Full face; powdered hair; right elbow on a pedestal, with right hand up to face; white dress, with lace scarf at the top, and lace veil over the hair; landscape background.

The picture belongs to Charles Cook, 11, Belgrave Crescent, Edinburgh.

GODDARD, Miss Mary. *See* MRS. MORANT, page 664.

GOLDSMITH, Oliver.

Page 367.

Walpole remarks of Nos. 151 and 152 at the Royal Academy Exhibition, 1770, "busts in profile; there are prints of them."

Northcote said: "Goldsmith's death was the severest blow Sir Joshua ever received. He did not paint all that day. It was proposed to make a grand funeral for him; but Reynolds objected to this, as it would be over in a day, and said it would be better to lay out the money to erect a monument for him in Westminster Abbey; and he went himself and chose the spot. Goldsmith had begun another novel, of which he read the first chapter to the Miss Horneck's before his death."—WILLIAM HAZLITT'S *Conversations of Northcote*, Bentley's edition, page 140.

GOLDSMITH, Oliver.

Page 369.

Dr. Waagen, describing Earl Amherst's collection at Knole in 1857, Supp., page 341, says: "An honest face of very lively conception."

\*GOMME, Mr.

Sat in January, 1761, and February, 1764. *See* DIARIES.

GORDON, Jane, Duchess of.

Page 371.

Sat in January, 1772, as Dutchess of Goring.

A proof of the Dickinson plate sold at the Broadhurst sale in 1897 for £105.

\*GORDON, Mrs.

Sat in April, 1777. *See* DIARIES.

GORDON, Miss Frances Isabella.

Page 372.

A Second State of the Simon plate was sold at the Bessborough sale, March 16, 1897, for £37.

\*GORE, Lady.

Sat in February, 1760. *See* DIARIES.

This is probably intended for Lady Gower, who sat in February, 1760.

GORE, Mrs.

Page 373.

Dr. Waagen, in 1851, when describing the collection of the Earl of Darnley, says:

"Portrait of Mrs. D. Monk, three-quarters length; it has all the charm of his beautiful female portraits."

This picture must have formerly been considered to be the portrait of Mrs. Gore's elder sister Dorothy, who married William Monck, of the Middle Temple. She died in 1776.

GOSLING, Mrs.

Page 373.

Mrs. R. Gosling, of 28, Portland Place, states that Robert Gosling was brother to Sir Francis Gosling, not the son.

Mrs. Gosling also writes, July 5, 1900: "With reference to your work on Sir Joshua Reynolds' pictures, I have ascertained that the picture of Mrs. Gosling, who sat in 1761-1764, is that of Elizabeth (*née* Midwinter), wife of Francis Gosling, banker, and afterwards

knighted. It is in the possession of R. H. Gosling, Esq. He originally told me that he had pictures of Sir F. and Lady Gosling by Sir J. Reynolds, but that of Sir Francis is by Sir W. Beechey."

The picture belongs to Richard Henry Gosling, at The Manor House, Waltham.

GOSLING, Mrs. Page 374.

EXHIBITED.

Birmingham, 1900, No. 8, by Mrs. George Holt.

The picture was sold by Messrs. T. Agnew and Sons to Mrs. George Holt, of Mosley Hall, Liverpool.

GRAFTON, Anne, Duchess of. Page 379.

Pearl earrings, with black velvet band round the throat.

The picture belongs to the Earl of Normanton, and is No. 14 in the Somerley catalogue.

\*GRAHAM.

Sat in December, 1772. *See* DIARIES.

A cancelled entry Lord Graham, afterwards entered Graham.

GRAHAM, Richard Robert. Page 379.

*Half length, canvas 30 × 25 in.*

Paid for on June 4, 1785,

Sir J. Taylor,	}	£157 10s.
Lady Taylor,		
Mr. Graham,		

Robert Graham, of Gartmore, owned the picture of Lady Taylor when it was engraved by Dickinson.

\*GRANBY, John, Marquess of.

*Half length, canvas.*

Full face ; aged twenty-six ; probably in the uniform of the regiment raised in 1745 by the 3rd Duke of Rutland, of which Lord Granby was colonel—the regiment was a foot one, and was often called the "Leicester Blues ;" the right hand is raised, and the left not shown.

This picture, which was painted in 1747, is the earliest portrait of Lord Granby known ; it belonged to his brother, Lord George Manners-Sutton, and is now at Kelham Hall, Newark, the property of Herbert A. Sutton, as trustee for the owner.

GRANBY, John, Marquess of.

Page 381.

EXHIBITED.

Grosvenor, 1889, No. 76, by the Earl of Aylesford.

GRANBY, John, Marquess of.

Pages 382 and 383.

This picture is identical in every point with the engraving by J. Watson. The plate was probably engraved from it and not from the Royal picture.

The Broglie picture was purchased in March, 1900, by Charles John Wertheimer, the present owner.

GRANBY, John, Marquess of.

Pages 384 and 385.

The Stowe picture.

Standing, in the uniform of the "Blues," with long white waistcoat and *no* cuirass; leaning his left arm on a mortar, which is partly hidden by the coat; an engagement going on in the background.

GRANBY, John, Marquess of.

Page 385.

The Belvoir picture.

Standing, in the uniform of the "Blues," with a cuirass *over* the waistcoat; leaning his left arm on a mortar, which is quite detached from the coat and is narrower than the mortar in the Stowe picture.

The Duke of Rutland writes, October 23, 1898: "My impression, but it is not more, is that the large portrait of Lord Granby with the mortar was given to my father by the Prince Regent after the fire."

His Grace is under a misconception, for the presentation was a full-length portrait of the 4th Duke of Rutland. *See* page 850.

GRANBY, John, Marquess of.

Page 386.

EXHIBITED.

Birmingham Art Gallery, 1900, No. 55, by the Duke of Newcastle.

This picture is a sketch for the Broglie picture. There is no battle in the background, and Lord Granby has no spurs.

\*GRANBY, John, Marquess of.

*Head size, canvas 30 × 25 in.*

Face looking to the right; in the uniform of the "Blues," with gold facings, buttoned at the bottom; gold cord over right shoulder; black cravat over the top of the cuirass.

The picture, which is almost identical with that burnt at 6, Pall Mall, and described on page 387, belonged to Lord George Manners-Sutton, and is now at Kelham Hall, Newark, the property of Herbert A. Sutton, as trustee for the owner.

GRANBY, John, Marquess of.

Page 388.

Crayon drawing.

This drawing was sold by Henry Graves and Co., Limited, to the National Portrait Gallery in 1899.

A picture of the Marquess of Granby in uniform was sold at Christie's, May 7, 1898, Lot 49, for £6 16s. 6d., to S. Smith.

GRANBY, Charles, Marquess of.

Page 389.

EXHIBITED.

Guelph, 1891, No. 168, by the Marquess of Lothian.

GRANBY, John Henry, Marquess of, and Sister.

Page 390.

The girl, in a mob cap and large sash round her waist, is standing to the left; the boy is pushing her away from the large Newfoundland dog (Turk) which is looking up at the girl; to the right a smaller dog (Crab) is lying on the ground; in the foreground to the right is the boy's hat and feather; to the left are flowers, and a large tree to the right; a distant view of a park.

Dr. Waagen, in 1851, vol. iii., p. 397, says: "A girl and a boy with a dog. Pleasing in feeling, and warm and delicate in colour."

GRANTHAM, Thomas, 3rd Lord, and his Brothers.

Page 392.

Exhibited at the Royal Academy, 1788, as "Portraits of a nobleman and his brothers."

Sat in January, 1788, as Lord Grantham and his brothers, the Hon. F. and P. Robinson.

For further information concerning this picture see under ROBINSON, page 829.

The picture belongs to Earl Cowper, at Panshanger.

GRANTHAM, Thomas, 2nd Lord, when the Hon. Thomas Robinson.

Page 392.

Born November 30, 1738; married, August 17, 1780, Mary Jemima, daughter and co-heiress of Philip, 2nd Earl of Hardwicke. He succeeded as



2nd Lord Grantham, September 30, 1770; was King's secretary to the Congress of Augsburg in 1761, and M.P. for Christchurch in 1761; Vice-Chamberlain to George III. in 1770, and Ambassador to Spain from 1771 to 1779, when he left in consequence of the disagreement between the two crowns, which soon after produced open hostilities. He was Secretary of State for the Foreign Department until 1783. He died July 20, 1786.

Sat as Colonel Robinson in March, 1760.

The picture belongs to the Earl of Chichester, at Stanmer, Lewes, Sussex.

\*GREEN, Dr.

Sat in November, 1759. *See* DIARIES.

GREENWOOD, Mrs.

Page 393.

The Earl of Bessborough in his catalogue describes a Mrs. Greenwood with a guitar, as being in the small dining-room at the Earl of Morley's. *See* MISS FORDYCE, page 325.

\*GREGORY, Mrs.

Sat in March, 1760. *See* DIARIES.

GREGORY, Miss.

Page 394.

Sat in March, 1760. *See* DIARIES.

GRENVILLE, Rt. Hon. George.

Page 394.

Petworth picture.

Sat in September, 1764, and January and May, 1766, as Mr. Grenville. *See* DIARIES.

Percy O'Brien Wyndham succeeded to the estates of his uncle, Henry O'Brien, 8th Earl of Thomond, and was created Earl of Thomond in 1756. He died unmarried in 1774, when the title again became extinct. It was revived in 1800 in favour of Murrough O'Brien, and he was made a Peer of the United Kingdom under the title of Baron Thomond of Taplow, co. Bucks. His lordship married as his second wife Mary Palmer, niece and heiress of Sir Joshua Reynolds. His death was through a fall from his horse in February, 1808, when the barony of Thomond became extinct, and his Irish



honours devolved upon his nephew, William O'Brien, who became 2nd Marquess of Thomond ; dying without male issue in 1846, James O'Brien, his brother, became 3rd Marquess ; he also dying without male issue in 1855, the Marquessate of Thomond and Earldom of Inchiquin became likewise extinct.

GRENVILLE, Rt. Hon. George.

Page 395.

*Three-quarter length, canvas 50 × 40 in.*

Paid for, February 16, 1767, Mr. George Grenville, for Lord Temple, £52 10s., and after 1772, Mr. Grenville, for his father's Robes, £10 10s.

The picture belongs to Lady Kinloss, and hangs at Biddlesden Park.

Mr. George Grenville was son of the Right Hon. George Grenville, and became Earl Temple, September 11, 1779.

\*GREVILLE, Mrs.

Sat in July, 1780. *See* DIARIES.

\*GROSVENOR, Miss.

Sat in September, 1760. *See* DIARIES.

GUNNING, Miss Maria. *See* COVENTRY, page 200.

\*GWATKIN, Mr. E.

Sat in April, 1784, and February, 1786. *See* DIARIES.

GWATKIN, Miss Theophila.

Page 407.

Sir Robert Edgcumbe writes, September 12, 1900 : "The entry on page 408, 'Exhibited Royal Academy, 1880, to Cotton, 1856, p. 189,' should come under the notice of this picture and not under that of Lord Tweedmouth's. R. L. Gwatkin left this picture to his daughter, Mrs. St. John, and she left it to her niece, Mrs. F. C. Aylmer. Mrs. Aylmer left it jointly to her sisters, Mrs. H. Aylmer and Mrs. Hadow, from whom Baron Ferdinand de Rothschild purchased it."

GWATKIN, Miss Theophila.

Page 409.

A very good replica or old copy, 30 × 25 in., belongs to the Earl of Arran at 16, Hertford Street, Mayfair.

Sold at Greenwood's, April 14, 1796, Lot 54, as Simplicity, for £13 2s. 6d., to Whitefoord.

The sketch referred to at the bottom of the page as belonging to Mr. Harvey, is a sketch for "Lesbia" and not "Simplicity."

HALDANE, Captain Robert.

Page 411.

EXHIBITED.

British Institution, 1813, No. 86, as "Portrait of a Gentleman," 49 × 39 in., by Lord Dundas.

HALE, Mrs. Mary.

Page 414.

An impression of the Watson plate was sold at Christie's, March 9, 1894, for £38.

HALLIDAY, Lady Jane.

Page 417.

A First State of the Green plate was sold at the Broadhurst sale in 1897 for £157 10s.

The date of the Buccleuch sale was 1887, not 1877.

HAMILTON, Douglas, 8th Duke of, and Duchess.

Page 419.

Dr. Waagen, in vol. iii., p. 220, says: "The Duke and Duchess of Hamilton on horseback; her face overshadowed by her hat. Of animated conception and carefully executed in a warm tone."

The picture was then at Hadzor, near Droitwich.

HAMILTON, Major.

Page 419.

The sitting and payment of April, 1762, are *not* for Captain Hamilton. See next page.

HAMILTON, Elizabeth, Duchess of.

Page 421.

EXHIBITED.

New Gallery, 1899, No. 173, by the Duke of Hamilton.

This picture and that of the 10th Duke of Hamilton are at Hamilton Palace.





## \*HAMILTON, Duchess of.

Elizabeth Anne, daughter of Peter Burrell, married, April 4, 1778, Douglas, 8th Duke of Hamilton, which marriage was dissolved by Act of Parliament in 1794. Her grace married, secondly, in 1800, Henry Cecil, 1st Marquess of Exeter, as his third wife. Died January 17, 1837.

Sat in April, 1787. *See* DIARIES.

## HAMILTON, Lady Anne, afterwards Countess of Donegal.

Page 422.

This entry requires complete revision. The whole-length picture in the National Gallery of Ireland is now found to be by Francis Cotes, R.A., and is signed and dated 1766. The picture was sold at Christie's as a Reynolds, hence its appearance in this work.

The only portions of the entry on page 422 that remain correct are the biography, the sitting, and the extract from Tom Taylor.

The picture to which the sitting refers was sold at Greenwood's, April 14, 1796, Lot 7, as a portrait of a lady (but added in ink at the time is "Lady Ann Hamilton"), for £4, to Keating.

The Reynolds picture is a girl of seventeen, whereas the Cotes represents her at the age of twenty-eight.

## HAMILTON, Captain.

Page 419.

The sittings of 1757, 1758, and 1762 refer to Captain William Hamilton, afterwards Sir William.

Paid for in 1772, Sir William Hamilton, £12 12s. This payment is mentioned on page 424 as being for a later picture, but the price is that of the 1757 period.

## HAMILTON, Sir William.

Page 423.

Dr. Waagen, in 1850, vol. i., p. 365, says: "Portrait of Sir William Hamilton (No. 185). Very different in conception to the last (Lord Heathfield). Here, in the somewhat studied vivacity, and in the easy negligent position, we recognize the man of the world; his tastes are indicated by the Etruscan vases, and his adopted country by Mount Vesuvius in the background."

The compilers found it necessary to review the pictures recorded under the head of Hamilton, pages 419 and 423, and twice on 424, and after a minute investigation they have come to the conclusion there are only three portraits, namely, that of Captain Hamilton, the Dilettanti, and the British Museum portraits.

Captain Hamilton was an officer in the 2nd Regiment of Foot Guards from 1747 to 1758. As ensign he served under the Duke of Cumberland in Holland, and was for five years equerry to his foster-brother, the Prince of Wales, afterwards George III. He married, in 1758, Miss Barlow, a Pembrokeshire heiress with £5,000 a year, who died at Naples, August 25, 1782. In 1761 he was M.P. for Midhurst, and in 1764 was appointed ambassador at Naples. *See* page 423.

"Capt. Hamilton of the 2nd Regt. of Foot Guards to Miss Barlow of Clarges Street."—*Gentleman's Magazine*, 1758, p. 46.

He sat to Reynolds in April, 1757, November, 1758, and September, 1762. In that year Sir Joshua had 150 sitters, many of the highest distinction; so that it is probable the picture was not finished in that—or for some years after—inasmuch as there is an entry in the second ledger, *undated*, of £12 12s. from Sir William Hamilton, who was in London in 1772, and received the Order of the Bath, which brought with it the title. The assumption is, therefore, consistent that it was in this year, or soon after, the picture for which the three sittings already mentioned were given, was finished, and that it is the portrait now in the possession of Sir William Anson, exhibited in the R.A., 1888, No. 23, to which the note appended is clearly applicable, *and to no other*, where it says Sir Joshua requested Miss Hamilton to send him the picture presented to her by her uncle, and he would "renovate it with lasting colours." Done accordingly.

Sir William was in London for the second time in 1777, and gave five sittings in June for the Dilettanti and British Museum pictures; the former was placed in the Society's rooms in 1780, and the latter presented by Sir William to the Trustees in 1782.

Now Sir William only saw these pictures, *in a finished state*, on his third visit of 1784.

The sitting of June, 1777, should be placed against the Museum and the Dilettanti pictures, and the sitting of March, 1784, for the alteration to Sir William Anson's picture. The composition of these pictures is somewhat similar, and they were evidently commenced at the time of the 1777 sittings, and finished with variations at a later date.

Mr. Freeman O'Donoghue writes, September 7, 1900: "The National Portrait Gallery Catalogue states definitely, on the authority of the Museum records, that it was presented to the Trustees by Sir William, 23 February, 1782, and I have this morning verified the statement by personally examining the official minute book of that date."

The portrait on page 424, described from Sharp's engraving, accepted by Dr. Hamilton as having been made from a picture by Reynolds, now turns out to be by a different hand, and in this view Mr. O'Donoghue, of the Print Room, British Museum, is in entire acquiescence.

John Chaloner Smith describes four states of the engraving by Hudson.



He gives the date of the first as March 6, 1782, with the following inscription: "To the Right Honble and Honble the Trustees of the British Museum, This Print of the Honble Sir William Hamilton K.B. Envoy Extraordy and Minister Plenipotenty at Naples &c. &c. From an Original Picture in their Collection is with permission most respectfully inscribed by their obliged and obedt servant, HENRY HUDSON." The second state is described by him as December 20, 1787, and the fourth as February 12, 1788. Dr. Hamilton gives only three states, making the first 1787, all described from impressions in the British Museum. The presumption is that Smith is correct, as from his accurate description he had evidently seen the earlier state, although there was not one in his collection when sold, and the compilers have not been able to discover a copy. The picture having been presented to the Museum only eleven days previously, may have been the cause of the dedication. The habit of Sir Joshua was to give permission to engrave his pictures whilst they were in his studio.

HAMILTON, Emma, Lady, as a "Bacchante." Page 425.

Horace Walpole's catalogue of 1784 at Mentmore is an early edition, and No. 342 is printed "Boy reading." Walpole has erased the word "reading," and added "good expression."

This being the only impression of the first edition that the compilers have actually seen, it confirms the theory propounded at the bottom of page 425.

Walpole evidently took Bacchante to be represented by a boy.

EXHIBITED.

Grafton, 1900, No. 72, by Tankerville Chamberlayne.

The picture belongs to Tankerville Chamberlayne, and has not been out of the family since 1843.

The picture was sold at Christie's (the Right Hon. Sir W. Hamilton, K.B., owner), March 27, 1801, Lot 50, and described as "Sir J. Reynolds—His original Baccanté, painted on Pannel. This Picture has for many years met with the universal approbation of the Dilettanti in Italy, and was Engraved before it went Abroad."

A beautiful engraver's drawing in coloured chalk (the size of the engraving), by J. R. Smith, belongs to E. Ernest Leggatt, at Chase Side, Enfield. At the sides of this drawing the pinholes used for squaring it for engraving are visible.

This drawing was exhibited at the Romney Exhibition at the Grafton Gallery in 1900, in the collection numbered 89.

HAMILTON, Emma, Lady.

Page 426.

Lauderdale picture.

An impression of the J. R. Smith plate was sold in Paris in May, 1898, for 750 francs.

HAMILTON, Emma, Lady.

Page 427.

Ford picture.

In a light-coloured grey dress, side view; head turned to the front; reddish-brown hair, of which two locks fall on the right shoulder, and one to the left waving in the wind; right-hand forefinger to her lips; a clump of trees to the right; sky background.

There are material differences between this picture and Smith's engraving, namely, in the arrangement of the hair, the entwining of the vine leaves, the waving lock of hair, the colour of the dress, and the clump of unfinished trees substituted for the tree and distant landscape to the right.

#### EXHIBITED.

Grafton, 1900, No. 11, by Charles Davis.

Dr. Waagen, when writing about the collection of Richard Ford in 1854, vol. ii., p. 223, says: "The principal portion of the pictures, especially those by Sir Joshua and Wilson, are his by inheritance; the rest, including the Spanish, he has collected."

Although Mr. Ford had many pictures by Reynolds, Waagen only mentions three, stating of all the collection: "The following remarks include only the best pictures."

The three Reynolds pictures criticised by Waagen are Benjamin Booth, a girl with a lamb, and St. Agnes.

HAMILTON, Emma, Lady, as "Comedy."

Mr. William Smith told Mr. Graves many years ago that John Angerstein had at Woodlands, Blackheath, a sketch of Lady Hamilton as Comedy. See GARRICK, page 351, and THEOPHILA PALMER, page 726.

\*HAMILTON, Mr.

Sat in January, 1759. See DIARIES.

\*HAMMERTON, Mr.

Sat in March, 1788. See DIARIES.

\*HAMPDEN, Lady.

Catherine, only daughter of General David Græme ; married, in 1768, Thomas Trevor Hampden, 4th Viscount Hampden. She died in 1804.

Sat in April, 1789. *See* DIARIES.

\*HANKEY, Mr.

Sat in April, 1786. *See* DIARIES.

HANMER, Miss.

Page 430.

Sat in March, 1779. *See* DIARIES.

HARCOURT, Colonel.

Page 432.

Sat in May, 1780. *See* DIARIES.

HARCOURT, Colonel William.

Page 432.

His monument by Sievier in St. George's Chapel, Windsor, says, born March 20, 1742, died June 17, 1830.

HARCOURT, Mrs., afterwards Countess.

Page 432.

She was the daughter of William Danby, of Swinton Park, Yorkshire, Lord of Mashcashire, by Mary, daughter of Gilbert Affleck, of Dalham Hall, Suffolk (*see* Whittaker's "Richmondshire"). She died January, 1833, at St. Leonard's Hill, aged nearly eighty-three.

"The death of this excellent lady will be deeply lamented by a numerous circle of attached and devoted relations and friends, and the loss severely felt in an extensive sphere, in which her bounties and her character were munificently and liberally dispensed."—*Gentleman's Magazine*, 1833, p. 91.

The statement on page 432 that she was the daughter of the Rev. William Danby is incorrect.

HARDINGE, Mrs.

Page 433.

Daughter of Richard Long, of Hinxton, Cambridgeshire.

The late Marquess of Clanricarde wrote, September 17, 1873 : "I inherited the portrait of Mrs. Hardinge as part of the estate of the last Lord Selsey, upon the death of the Hon. Mrs. L. Vernon Harcourt. Some years previous to her death, when that lady sold her house in Grosvenor Street, she made over the picture to me, and she wrote me a note in

which she gave me a short account. I cannot lay my hand upon the note at once, but when I find it I will copy that account and send it to you. I perfectly recollect that the statement is that the portrait was painted by Sir Joshua Reynolds for the first Lady Selsey—of *Miss Stanley*, who was her intimate friend. I do not remember any reference to Miss Stanley's marriage. But as the portrait has been engraved, and sold as of Mrs. Hardinge, I have not the least doubt that the Miss Stanley became Mrs. Hardinge, wife of the judge of that name. But I have no knowledge, nor have I ever heard that she made any other marriage. The portrait has never been sold. It passed from Sir Joshua's studio to the Selsey family, and, as I have mentioned, to me."

A Third State of the Watson plate was sold at the Bessborough sale, March 16, 1897, for £30 9s., and in 1899 for £42.

HARDWICKE, Philip Yorke, 2nd Earl of.

Page 434.

EXHIBITED.

Grosvenor, 1884, No. 158, by the Earl of Hardwicke.

The picture was withdrawn at Christie's, August 7, 1880, Lot 184.

Dr. Waagen, in his Supplement, p. 523, says: "Lord Hardwick, the son of the Chancellor, in his peer's robes, pointing with his right hand to himself. The background is a curtain and landscape. Very natural in conception and colouring."

\*HARE, Master Francis George.

*Three-quarter length, canvas 30 × 25 in.*

Replica.

EXHIBITED.

New Gallery, 1899, No. 184, by Lionel Phillips.

This picture was bought by Arthur Smith in 1896 from a house in the country, and from him it passed to Lionel Phillips, the present owner.

The hand hanging down is very unfinished.

HAREWOOD, Jane, Lady. *See* MRS. EDWIN LASCELLES, page 564, and MRS. FLEMING, page 1312.

HARRINGTON, Charles, 3rd Earl of.

Page 437.

At the Royal Academy, 1783, Walpole remarks: "Good effect."

Dr. Waagen in 1857, Supplement, p. 496, says: "The father of the present Earl of Harrington, young, and in armour, a drawn sword in his right hand; next him a black man with a helmet; the background a dark landscape. The expression of fine features is admirably given. The colouring very powerful."

HARRINGTON, Jane, Countess of.

Page 438.

The "Gentleman's Magazine," 1779, page 271, states that she was worth on her marriage £100,000.

A proof of the Green plate was sold at the Broadhurst sale in 1897 for £299 5s.; and at the Bessborough sale, March 16, 1897, for £262 10s. A proof of the Valentine Green plate was sold at Christie's, March 8, 1899, for £367 10s.

HARRINGTON, Jane, Countess of.

Page 439.

This picture has the name of her mother painted on it in error. This transposition of names with that of Mrs. Edwin Lascelles, formerly Lady Fleming, page 564, was evidently made many years ago, for Dr. Waagen in 1857, Supplement, page 495, says :

"No. 377. Lady Fleming. Full-length standing figure, with landscape background, in a rose-coloured dress, extending her right hand. The beautiful features are lively rendered. In some part the picture is unfinished."

HARRINGTON, Jane, Countess of, and Children.

Page 439.

An impression of the Bartolozzi plate was sold in Paris in May, 1898, for 2,800 francs; a Second State at the Bessborough sale, March 16, 1897, for £25 4s.

\*HARRINGTON, Mr.

Sat in February, 1759. *See* DIARIES.

HARRIS, James, M.P.

Page 440.

Sat in February and March, 1777. *See* DIARIES.

HARRIS, James.

Page 440.

A replica of this picture was presented to the National Portrait Gallery (No. 186) in February, 1865, by the Earl of Malmesbury. It is described as having been painted by Romney.

HARRIS, Lady Harriet Mary.

Page 442.

There is some difference of opinion as to whether No. 84 or No. 219 in the Royal Academy of 1788 represented Lady Harris.



Walpole describes No. 84 as Lady Betty Foster, and so does William Smith's catalogue, and they both describe No. 219 as Lady Harris; but "The Bee," speaking of No. 219, says: "This picture having been engraved and published loses part of its novelty."

Lady Betty Foster was published in 1787, and Lady Harris had not been engraved at all.

## HARRIS, The Hon. Miss Frances.

Page 442.

Exhibited at the Royal Academy in 1790, No. 243.

A critic, 1789, says: "Lord Darnley's favourite dog is painted with Miss Harris."

Another critic, 1790, says: "Sir Joshua's Miss Harris and dog seemed much admired." "The best portraits in oil are Mr. Cholmondeley, Lord Malmesbury's daughter with a dog," etc.

Dr. Waagen in 1851, vol. iii., p. 26, says: "Portrait of Lady Frances Cole, as a child with a dog. In every respect one of the finest pictures of the master. Here we find the whole *naïveté* of his conception, the deep glow of his flesh tones, and the transparency of his brown hair. The landscape of the background is one of the finest specimens of his skill that I know."

Mr. Lionel Cust writes, September 20, 1900: "The portrait is really that of Lord Darnley's dog. Sir Joshua added the child's portrait to complete the picture, as he would not paint animals alone."

## \*HARRISON, Sir William.

Sat in May, 1777. See DIARIES.

## \*HART, Miss.

Sat in April, 1766. See DIARIES.

## \*HASSELL, Mr.

Sat in January, 1782. See DIARIES.

## \*HAVILAND, General.

Sat in February, 1781. See DIARIES.

## HAWKESWORTH, John, LL.D.

Page 451.

He was born 1715.

The picture was sold at Christie's, April 29, 1899, Lot 19 (Miéville, owner), for £252, to Agnew.



\*HAWKINS, Mr.

Sat in January, 1765. *See* DIARIES.

\*HAWKINS, Sir J.

Sat in March, 1788. *See* DIARIES.

HAYES, Mrs.

Page 453.

She was the daughter of the Right Hon. George Treby, and was the great-grandmother to the wife of Admiral Parker, of Delamore, Ivy Bridge. She was one of three co-heiresses with Mrs. Ourry and Mrs. Drew. She married in 1754 Benjamin Hayes.

Admiral Parker describes it as a head and shoulders, with no hands, and consequently no book ; there is no landscape. He says that no one of the name of Gray has, to his knowledge, ever had anything to do with his picture, neither has it been out of the family.

The picture described on page 454 must be a portrait of another Mrs. Hayes.

HAYMAN, Francis, R.A.

Page 454.

Sat in March, 1757, and November, 1762. *See* DIARIES.

\*HAYS, Mr.

Sat in January, 1779. *See* DIARIES.

HEATHFIELD, Lord.

Page 455.

Dr. Waagen in 1850, vol. i., p. 365, says : "Portrait of Lord Heathfield (No. 111), the glorious defender of Gibraltar. The upright and honourable character of the individual is admirably expressed, the drawing very correct, the execution broad, but careful ; the colouring warm and powerful, though less transparent than in many other pictures of this master. The background, where dark clouds of smoke indicate the effects of artillery, forms a suitable contrast with the immovable tranquillity with which the hero holds the keys of Gibraltar, and at the same time relieves the figure."

\*HEILLER, Mrs.

Sat in April, 1764. *See* DIARIES.

HENRY, Joseph, of Straffan. See CARICATURES, page 1229, and PARODY, page 1231.

HERBERT, Lady Elizabeth, and Son. Page 458.

In a note-book belonging to Thomas Phillips, R.A., now in the possession of Captain Phillips, are the following records of copies :

“ July 31, 1800. Lady Caernarvon for Lord Egremont Head from Sir Joshua.  $\frac{3}{4}$  size.

“ August 15, 1800. Lady Caernarvon another copy from Sir Joshua for her Lord.  $\frac{3}{4}$  size.”

The 1st Earl of Carnarvon and his Countess were both living in 1800.

An impression of the Dean plate was sold at Christie's, May, 1895, for £45.

HERBERT, Lady Elizabeth. Page 459 (No. 3).

Sold at Christie's, December 9, 1899, Lot 109 (Lord Oxenbridge, owner), as portrait of Elizabeth Alicia Maria, daughter of Charles, 1st Earl of Egremont, for £31 10s., to S. Smith.

HERBERT, Master Henry George. Page 459.

Walpole, in his Royal Academy catalogue in 1776, says “ Good.”

EXHIBITED.

Grosvenor, 1884, No. 76, as Lord Porchester as an Infant Bacchus with Lions, by the Earl of Carnarvon.

See PORCHESTER, page 759.

HERBERT, Lady Henrietta. Page 460.

In a sketch book of copies by Henry Bone, R.A., now in the National Portrait Gallery, is one from this picture, *without* the hat, dated 1822.

This points to there being two pictures in existence, one without the hat and one with.

HERBERT, Lady Henrietta. Page 460.

Sat as Lady *Harriet* Herbert in October, 1777. See DIARIES.

\*HERENE, or HERENC, Mr.

Mr. Herenc was a well-known collector.

Sat in July, 1762. See DIARIES.

\*HERON, Mr.

Sat in July, 1770. See DIARIES.

HERTFORD, Frances, 2nd Marquess of. Page 462.

The note as to Christie's, 1890, is placed here in error ; it appears on the reprinted page 67.

HEWGILL, Mrs. Page 463.

*Head size, canvas  $25\frac{1}{2} \times 20\frac{1}{2}$  in.*

Antonia, fourth daughter of the Hon. Thomas Willoughby, of Birdsall, and sister of Henry, 5th Lord Middleton ; born August 5, 1735 ; married the Rev. Henry Hewgill, rector of Great Smeaton, Northallerton, Yorkshire. She died May 27, 1816.

The picture belongs to Mrs. Lumley Hodgson, at Birdsall Manor House, York.

HEYWOOD, Mrs. Page 464.

EXHIBITED.

Agnew Gallery, 1899, No. 14.

HICKEY, Joseph. Page 464.

Walpole, in his Royal Academy catalogue of 1772, says " Mr. Hickey, an attorney."

There is an entry in the first ledger, November 28, 1767, of a Mr. Buck, paid by Mr. Hickey, quoted on page 121 ; the compilers feel that *Mr. Burke* must be meant.

There is a sitting for Mr. Wm. Buck in June, 1772.

\*HICKS, Mr.

Sat in January, 1766. See DIARIES.

\*HILLIER, Mr.

Sat in July, 1762. *See* DIARIES.

\*HILLYARD, Sir Robert.

Sat in December, 1760. *See* DIARIES.

The sittings and payments of 1760-1762 are probably for a Mr. Hildyard, a different person. *See* page 466.

\*HILTON, Mr.

Sat in May, 1786. *See* DIARIES.

HINCHCLIFFE, Mr.

Page 466.

Sat as Dr. Hinchcliffe in November, 1766. *See* DIARIES.

\*HINCHINBROKE, Lord.

George, Viscount Hinchinbroke, son of John, 5th Earl of Sandwich ; born 1767 ; died 1790.

Sat in January, 1781. *See* DIARIES.

\*HOARE, Mr.

Sat in February, 1780, and March, 1782. *See* DIARIES.

\*HOARE, Mr. H.

Sat in March, 1777, and April, 1782. *See* DIARIES.

HOARE, Mrs.

Page 466.

Sat in January, 1764. *See* DIARIES.

\*HOARE, Mrs.

Sat in February, 1782. *See* DIARIES.

HOARE, Mrs., and Child.

Page 467.

This picture is No. 32 in the Wallace Collection.

A First State of the Wilkin plate was sold at the Bessborough sale, March 16, 1897, for £13 10s.

## \*HOBART, Mrs.

Sat in June, 1789. *See* DIARIES.

Probably the wife of the Hon. H. Hobart, the Opera manager. Notwithstanding her corpulency, she used to take a prominent part in private theatricals, and when the Richmond company played "The Wonder," in the winter of 1787, she represented the Widow Belmour with archness and vivacity.

## \*HOBBARD, Mrs.

Sat in December, 1787. *See* DIARIES.

## HODGES, Mrs.

*Half-length, canvas 30 × 25 in.*

Seated in a striped chair, in a yellow dress and white lace fichu, holding a mask in her left hand ; pearls in her hair, and a narrow black ribbon round her neck.

This picture, which is of the 1785 period, is evidently the one sold at Christie's in 1867, and has nothing to do with the sitting of 1761.

The picture belongs to James Orrock, R.I.

## \*HODGES, Mr.

Sat in July, 1784. *See* DIARIES.

## \*HODGKINSON, Mr.

Sat in July, 1779, and April, 1784. *See* DIARIES.

## HOLDERNESS, Robert D'Arcy, 4th Earl of.

Sat in May, 1759, and January, 1761. *See* DIARIES.

These sittings are probably for a second picture.

\*HONE, Mr.

Sat in March and August, 1769. *See* DIARIES.

HONYWOOD, Sir John, Bart.

Page 476.

The picture was sold to T. McLean, who writes, September 5, 1900: "I purchased the portrait of Sir John Honeywood from the family, and sold it to the Louvre, Paris, where it now is."

HONYWOOD, Frances, Lady.

Page 477.

Mr. James St. Leger writes from Wrentham, Suffolk, July 22, 1899: "Yesterday the Doctor at Beccles came to see me and I mentioned that I was fond of old pictures, and he told me that there was a genuine Sir Joshua of a Lady Honeywood (who lived in the neighbourhood at Northwood) in a cottage at Barnley, near Lowestoft, belonging to Mrs. Land."

\*HONYWOOD, Mrs.

The sitting of February, 1784, of Mrs. Honeywood, recorded on page 477, is probably for the wife of General Philip Honeywood, of Markes Hall, Essex, who died February 20, 1785. She was a Miss Wastall. The general left her £6,000 a year for life. Walpole, in his Royal Academy Catalogue of 1784, describes No. 58 as *Mrs.* Honeywood. Frances, Lady Honeywood, became so in 1781. Mrs. Honeywood died August 21, 1785.

\*HONYWOOD, Mrs.

Sat in January, 1787. *See* DIARIES.

The 1787 sitting probably refers to Mary, wife of William Honeywood, who succeeded his uncle, Filmer Honeywood, in the Markes Hall estates.

HOOD, Admiral Samuel, Lord.

Page 477.

EXHIBITED.

Birmingham, 1900, No. 2, by the Corporation of Manchester.

\*HOOK, Mrs.

Sat in January, 1777. *See* DIARIES.



HOPE, Mrs. William.

Page 481.

A Second State of the Hodges plate was sold at the Bessborough sale, March 16, 1897, for £18 7s. 6d.

A newspaper of 1787 calls the picture "Mrs. Hope of Amsterdam," and this title is on the proofs of the plate by Hodges.

HOPE, Mrs. John.

Page 482.

Elial Breton was of Forty Hill, Enfield, not Norton. He was born at Norton, and was ultimately buried there after the sale of the Forty Hill estates; but he lived all his life at Forty Hill.

HOPE, Lady Sophia.

Page 482.

Dr. Waagen in 1851, vol. iii., page 41, speaking of the pictures at Petworth, says: "A female portrait in a turban: the hands folded. Very animated and refined."

HORNECK, Miss Mary.

Page 485.

An impression of the Dunkarton plate was sold at the Bessborough sale, March 16, 1897, for £44 2s.

HORTON, Mrs.

Page 486.

*Half length, oval, canvas 29½ × 24¼ in.*

Three-quarter face, turned to the right; hair turned back from the forehead; pale grey blue dress, with low bodice; yellow sash; sleeves extending to the elbow.

Anne, daughter of Simon Luttrell, afterwards Lord Irnham and Earl of Carhampton; born 1748; married, first, 1765, Christopher Horton, of Catton Park, Derbyshire, who died in 1769, and secondly, in 1771, at her house in Hertford Street, Henry Frederick, Duke of Cumberland.

The picture was given by the Duchess of Cumberland to her brother, the last Earl of Carhampton, and from him it passed to his daughter, Lady Maria, wife of Colonel Saunderson. It is now in the possession of his son, Captain Frank Saunderson, of Little Park, Wickham, Hants. The sitting of 1769 by Mrs. Horton, and the artist's notes of the colours used, evidently refer to this picture, and suggest that it was not Nancy Parsons who sat.

HOUGHTON, Mrs.

Page 486.

Sat in February, 1767, February, 1769, and April, 1773. *See* DIARIES.

\*HOWARD, Mrs.

Sat in May, 1759. *See* DIARIES.

HOWARD, Lady Caroline.

Page 487.

A First State of the Green plate was sold at Christie's, at the Bessborough sale, March 16, 1897, for £147.

\*HUDSON, Mr.

Sat in April, 1765. *See* DIARIES.

\*HUDSON, Mrs.

Sat in December, 1762. *See* DIARIES.

\*HUDSPATH, Mrs.

Dr. Waagen, in 1857, in his Supplement, page 479, says that at Coxlodge Hall, the seat of the late John Anderson, there was "The Lady of the Rev. George Hudspath, next to her the head of a large dog. Half-length figure, animated, clear and delicate."

Dr. Waagen probably meant Mrs. Huddesford. *See* page 489.

HUET, Mr. *See* CARICATURES, page 1229.

\*HULE, Mr.

Sat in August, 1769. *See* DIARIES.

HUME, Sir Abraham, Bart.

Page 492.

A critic, 1783, says: "No. 160 is a fine sketch of Sir Abraham Hume."

Another critic, 1783, says: "Whether this portrait be a likeness or not is a matter of little consequence to the credit of taste, as it is founded in the highest style of animation and expression."

HUME, Lady Amelia.

Page 493.

A critic, 1785, says: "No. 23, Lady Hume, rather flat in its effects, but otherwise pleasing."





HUME, Miss Amelia.

Page 494.

Her younger sister, Sophia, married, July 24, 1810, John Cust, 2nd Lord Brownlow, afterwards 1st Earl Brownlow.

\*HUMPHREY, Mr.

Sat in October, 1779, and April, 1780. *See* DIARIES.

HUNTER, John.

Page 495.

The size of the engraving by S. Cousins, R.A., is 13 × 9 in., and it is of the utmost rarity. It was never finished, and the head of Master Lambton can be plainly seen in the background, just over the book with skulls. Its presence is accounted for by a description on a proof in the collection of E. Ernest Leggatt, in the handwriting of Cousins :

"The Master Lambton subject was begun on the plate, but found unsuitable, and the steel was afterwards used for the John Hunter."

There is a fine full-size copy, made in 1834 by Herbert Luther Smith, in the Board room of St. George's Hospital.

HUNTER, Thomas Orby.

Page 497.

This picture must be a group, as opposite the payment in the first ledger is "*Frame* paid, £7 7s." Were the payment for three pictures it would have been "*Frames*."

HUNTER, Miss Kitty.

Page 498.

She gave the picture to Gibbs Crawford about 1785; from him it descended to his grandson, Robert Crawford, of Saint Hill. It passed in 1883, on the death of Robert Crawford, to his son, the Rev. C. W. P. Crawford, M.A., J.P., at East Court, East Grinstead, the present owner.

On the back of the canvas is written, "given by me to Gibbs Crawford."

HUNTER, Miss Kitty, afterwards Mrs. Clarke.

Page 499.

The second picture.

Dr. Waagen in 1854, vol. ii., p. 311, when describing the pictures belonging to Mr. Wombwell, says : "Portrait of Lady Clarke as a young girl; this beautiful person is represented with great animation and delicacy, the colouring unusually tender."

\*HUNTINGDON, Francis, 10th Earl of.

Page 499.

Sat in March, 1758, as Lord Huntingdon. *See* DIARIES.

HUTCHINSON, Rt. Hon. John Hely.

Page 501.

EXHIBITED.

Royal Irish Institution, 1814, No. 107, by the Earl of Donoughmore.

HUTCHINSON, Rt. Hon. John Hely.

Page 502.

EXHIBITED.

Royal Irish Institution, 1831, No. 95, by John Hely Hutchinson.

HUTCHINSON, Mrs., afterwards Baroness Donoughmore.

Page 502.

EXHIBITED.

Royal Irish Institution, 1814, No. 101, by the Earl of Donoughmore.

The picture now belongs to Charles R. Hosmer, of Montreal, Canada.



ILCHESTER, Maria Theresa, Countess of.

Page 505.

Dr. Waagen writes in 1854, vol. ii., p. 153, when describing Lord Lansdowne's pictures : "Lady Ilchester, mother of the late Marchioness and two of her sisters, one of his most admirable pictures. Very tasteful, animatedly composed, and solidly executed in the clearest and warmest tones."

A sketch of the children of Lady Ilchester was sold at Christie's, May 26, 1821, Lot 4 (Thomond collection), with other sketches, for £7 7s. to L. Wansey. It now belongs to his son-in-law, Dr. Edward Hamilton, of 16, Cromwell Place.

\*IMPERIAL AMBASSADOR.

Sat in November, 1774, and October, 1777. *See* DIARIES, and RUSSIAN AMBASSADOR.

INGRAM-SHEPHERD, Hon. Frances.

Page 508.

She sat in March, 1780, as Miss Ingram, and in June, 1786, as Lady W. Gordon.

\*INGRAM-SHEPHERD, Hon. Frances.

An oval picture, head and shoulders.

Belongs to the Hon. Mrs. Emily Charlotte Meynell-Ingram, at Temple Newsham. It is called Lady William Gordon.

INNES-NORCLIFFE, Sir James.

Page 508.

He took the name of Norcliffe, January 3, 1768.

The 1763 picture has an embroidered waistcoat, and is the one engraved by Val Green ; it is the whole length of 1770 that is missing.

\*INNES, Mrs. William.

*Half length, canvas.*

Three-quarter face to the right; wearing a dress with bows down the front, and large lace sleeves; her right arm resting on a stone with the hand raised to her head, holding a veil which passes over the hair and falls over the left shoulder; pearls in hair and pearl necklace and bracelet; landscape background.

Miss Charlotte L. A. Lillingston writes, June 23, 1900: "The picture by Sir Joshua Reynolds now in the possession of my brother, Lieut. Innes Lillingston, was given to my mother's great-uncle—her father's mother's brother—Sir Hugh Innes, at what date or by whom I am not sure, but I think either by Mrs. William Innes or one of her family. My mother was not sure who this Mrs. Innes was, but told me she was a friend of her great-uncle, Sir Hugh Innes; but in hunting through a Kimber's Baronetage of 1771, I found there was a William Innes, who married a daughter of Thos. Hodges of Ipswich. This William Innes succeeded his brother, Sir Charles Innes of Balveny, Bart., in 1763, and married, secondly, in 1774, a Miss Parsons. He had two daughters by his first wife. I know my mother visited when in Ipswich these two Miss Innes, who were old ladies then. This would be between 1832 and 1845."

The picture belongs to F. G. Innes Lillingston at Bute Court, Torquay.

IRBY, The Hon. Frederick, afterwards 2nd Lord Boston.

Page 509.

Although this picture has always been described in the Eton College catalogue as by Sir Joshua, yet the compilers never felt that it was his work. Mr. A. Graves was recently at Lord Boston's, at Hedsor Park, and there found an exact replica of the Eton picture, signed "Francis Cotes, 1769."

IREMONGER, Mr.

"March 2, 1794, at the house of the Rev. Lascelles Ironmonger, at Clatford, near Andover, John Morant of Brockenhurst House, co. Hants."—*Gentleman's Magazine*, 1794, p. 283.

See CARICATURES (PARODY), page 1231, as Ironmonger.

IRVINE, Charles, 10th Viscount.

Page 509.

Dr. Waagen, vol. iii., p. 333, says: "at Temple Newsham is Charles Ingram, 9th Viscount Irvine, a young man; the colours better preserved (than the next picture)."

IRVINE, Frances, Viscountess.

Page 510.

Dr. Waagen, vol. iii. p. 333, says: "at Temple Newsham is Viscountess Irvine as a shepherdess; very tender, but much faded."

JACOBS, Miss.

Page 511.

An impression of the Spilsbury plate was sold at Christie's, in 1880, for £65.

JAMES, Sir William, Bart, F.R.S.

Page 513.

Sat in April, 1780, and March, 1781. *See* DIARIES.

\*JARVIS, Mr.

Sat in January, 1760. *See* DIARIES.

\*JARVIS, Mr.

Sat in January, 1782. *See* DIARIES.

Probably for "Sir Joshua and Jarvis" in the Oxford window.

JENISON, Ralph.

Page 514.

Sat in May, 1758, and July, 1759, as Mr. Jennison. *See* DIARIES.

\*JERMAINE, Miss.

Sat in August, 1760. *See* DIARIES.

JERMAN, Miss Anna.

Page 515.

Sat in November, 1761, and January, 1762, as Miss Jerman. *See* DIARIES.

JERMAN, Mr.

Page 515.

*Half length, canvas.*

Full face, in full, powdered wig, and dark brown coat.

The picture was purchased on July 24, 1895, by Leggatt Bros., in whose possession it now is.

JERMAN, Mrs.

Page 515.

*Half length, canvas.*

In a white satin dress, with blue robe and ermine.

The picture was purchased on July 24, 1895, by Wigzell. It was afterwards sold at Christie's, March 17, 1900, Lot 118, for £463 1s. to Blackburne.

\*JOHNSON, Mr.

Sat in October, 1759, August, 1765, December, 1766, September, 1771, and November, 1784. See DIARIES.

JOHNSON, Dr. Samuel, as an Infant.

Page 518.

Dr. Waagen in 1851, vol. iii., p. 158, says: "A child seated in a contemplative position. The very natural and attractive conception is combined with a refined and true colouring, though not of so brilliant a character as usual with him."

JOHNSON, Dr. Samuel.

Page 518.

Dr. Waagen in 1854, when describing the pictures belonging to James Morrison, vol. ii., p. 263, says: "Portrait of Dr. Johnson, said to be the *last* of the lexicographer by Sir Joshua Reynolds, and executed for Boswell."

Dr. Waagen probably meant *Charles* Morrison.

JOHNSON, Dr. Samuel.

Page 519.

Walpole, in his Royal Academy catalogue of 1770, gives the name of Johnson to No. 152, "busts in profile," and adds, "There are prints from them."

Dr. Waagen, vol. ii., p. 72, in 1850 says, when describing the pictures at Stafford House: "The portrait of his friend, the celebrated Dr. Johnson. Though the colour is faded, the refined conception in this profile portrait is admirable. It has the appearance of a blind man."

JOHNSON, Dr. Samuel.

Page 519.

Dr. Waagen, in describing Earl Amherst's collection at Knole in 1857, Supplement, p. 341, says: "The head highly characteristic and animated, but the hands neglected."

An impression of the Watson plate was sold at the Bessborough sale March 16, 1897, for £16 16s.

JOHNSON, Dr. Samuel.

Page 520 (No. 2).

Dr. Waagen, in describing Sir Robert Peel's pictures in 1850, vol. i., p. 414, says: "Portrait of Samuel Johnson, in failing health. The coarse but very characteristic features of this remarkable man are given in a broad and masterly touch with full colour. The expression of suffering also is very fine."

There is a small print by Robert Graves, A.R.A., containing portraits of Johnson, Mrs. Piozzi, and Boswell.

JOHNSON, Dr. Samuel.

Page 522 (top).

The picture was sold to the Earl of Rosebery, October 2, 1891, for £315.

JOHNSON, Dr. Samuel.

Page 524.

Sales of other portraits of Doctor Johnson in 1856, for Bannister read Thos. B. Brown, £31 10s.

\*JOHNSON, Colonel.

Page 525.

Sat in July, 1758. *See* DIARIES.

JOHNSON, Miss Elizabeth.

Page 526.

*Panel 29 × 24 in.*

EXHIBITED.

Royal Academy, 1893, No. 11, by the Baroness Burdett-Coutts.

KAUFFMAN, Angelica.

Page 533.

She died in Rome, November, 1808, aged sixty-seven.

An impression of the Bartolozzi plate was sold at the Bessborough sale, March 16, 1897, for £13 13s.

KAUFFMAN, Angelica.

Page 534 (No. 2).

The picture belonged about 1864 to John Ruskin; he writes to Mr. Huish, July 12, 1884: "I bought the Sir J. from old White of Maddox Street, it must be 20 years ago, giving him three Turner vignettes in exchange. I forget now which, except that one was the Corinth, which I was furious with myself for ever letting go. I was told at the time it was Angelica, but have never compared it with her portraits, as I never cared about her, and only bought the head for its brilliancy and lovely holding of the crayon in hand. My dear old picture-cleaner (that I should forget his name for the moment) valued it at 1,000; he gave me an offer of 700, which I refused."

The picture was sold on behalf of John Ruskin by the Fine Art Society in 1884 to Messrs. T. Agnew and Sons.

\*KEATE, Mrs.

Sat in May, 1773. *See* DIARIES.

KEMBLE, Miss Fanny.

Page 535 (No. 1).

The picture that belonged to Colonel Clifford was the one in the white dress; the sale of it is recorded under Twiss on page 993.

The picture in the white dress now belongs to A. J. Forbes-Leith of Fyvie, and hangs at 1, Grosvenor Crescent.

The picture exhibited at the Royal Academy in 1890 by the Right Hon. G. C. Bentinck was also in a white dress.

Walpole's remark in 1784 was: "Good, very simple."

Francis Twiss published an Index to Shakespeare.







KEMBLE, Miss Fanny.

Page 535 (No. 2).

This entry should follow No. 3. It is the portrait of her in a *white* dress, with plain background that has a ledge, on which the spray of honeysuckle was introduced.

KENNEDY, Sir Thomas. *See* CARICATURES, page 1229, and  
PARODY, page 1231.

KENNEDY, Miss Polly.

Page 536.

A First State of the Watson plate was sold at the Bessborough sale, March 16, 1897, for £16 16s.

KEPPEL, Admiral the Hon. Augustus.

Page 539.

ENGRAVED.

H. T. Ryall, 1833, 5 × 4 in., for "Lodges' Portraits."

KEPPEL, Admiral Augustus, Viscount.

Page 543.

Dr. Waagen in 1850, vol. i., p. 413, says, when describing Sir Robert Peel's pictures: "Portrait of Admiral Keppel, in a deep red dress, his right hand on his sword. The background shows the sea, his own element. Notwithstanding the full light on which the head is taken, the local tones of this admirable picture are well sustained."

KEPPEL, Lady Elizabeth.

Page 548.

EXHIBITED.

British Institution, 1813, No. 22, by the Duke of Bedford.

\*KING OF THE CHEROKEES.

Sat in June, 1762. *See* DIARIES.

\*KING, Mr.

Sat in March, 1773. *See* DIARIES.

\*KING, Mrs.

Sat in December, 1767. *See* DIARIES.

\*KIRKLEY, Miss Mary Anne.

A proof by George Dawe was sold at the Bessborough sale, after Sir Joshua, March 16, 1897, for £15 4s. 6d.

The compilers have never heard of this print. There is no portrait of that name recorded in Challoner Smith ; neither does Dr. Edward Hamilton mention it. There is no impression of it in the British Museum.

\*KNIGHT, Mrs.

Sat in November, 1762. *See* DIARIES.

\*KNIGHT, Captain.

Sat in February, 1766. *See* DIARIES.

\*KNIGHT, Miss.

*Three-quarter length, canvas.*

Profile to the right ; seated, holding a sketching board on her knee with her left hand, the right holding a pencil ; high hair, with ribbon and pearls at the top ; white dress and shawl over shoulder ; no earrings or necklace ; landscape background. Painted about 1770.

The picture belongs to Countess Henry Lützow, at the Austro-Hungarian Legation, Dresden.

LADE, Lady. Page 558.

Walpole, in his Royal Academy catalogue of 1785, calls No. 18 "Mrs. Smith, mistress of Sir John Lade," and No. 23 "Lady Hume—good."

LA LIPPE, Count Schomberg. Page 559.

*See* LIPPE, page 1359.

LAMB, The Hon. Peniston, etc. Page 561.

*See* MELBOURNE, page 639.

A Second State of the Bartolozzi plate was sold at the Bessborough sale, March 16, 1897, for £22 1s., and one printed in colours at Christie's, June 8, 1900, for £84. Catalogued as "The Affectionate Brothers."

\*LANGTON, Mrs.

Sat in June, 1759. *See* DIARIES.

LANSDOWNE, Louisa, Marchioness of. Page 563.

EXHIBITED.

Birmingham, 1900, No. 22, by the Marquess of Lansdowne.

LASCELLES, Edwin, 1st Lord Harewood. Page 564.

In a brown coat and tights; under his left arm there is a three-cornered hat; in his right hand a long stick; a view of Harewood House is in the background.

LASCELLES, Mrs. Edwin. Page 564.

This picture has had a wrong inscription painted on it, being called Jane, Countess of Harrington (her daughter). It was erroneously named in 1857, for Dr. Waagen in his Supplement, page 495, says:

"No. 376. Jane Lady Harrington, full-length figure, seated, animated, transparent, and of powerful colour. The background is landscape."

For an earlier portrait of Mrs. Lascelles, *see* FLEMING, page 1312.

A whole length picture of a lady reclining upon a vase was sold at Greenwood's, April 16, 1796, Lot 39, for £39 10s., to Inchiquin. There is no payment recorded for this picture, so it is possible it may have been purchased from Lord Inchiquin, especially as there was no such picture in the Thomond sale. *See* page 1110.

This sale is also recorded on page 702, but the word "whole length" was omitted. The Lady Mary O'Brien is a three-quarter length.

LASCELLES, Edward, afterwards 1st Earl of Harewood.

Page 564.

*Three-quarter length, canvas 50 × 40 in.*

In a grey Spanish dress with lace.

LAWRENCE, General Stringer.

Page 567.

The paragraph referring to the Haldon sale in 1894 refers really to Walter Campbell, page 146; the owner was not Walton, but W. Russell.

LAWRENCE, General Stringer.

Page 568.

Half length; full face; powdered wig; arms hanging down at the side; wearing a blue tunic and scarlet waistcoat with gold facings; four buttons of the waistcoat open at the top, showing white frill; plain grey background.

This picture, which is mentioned on page 1091, was purchased from T. Agnew and Sons by Leggatt Bros., and is probably the portrait paid for in 1760 by Captain Martyn, for £21.

\*LAWTON, General.

Sat in January, 1761. *See* DIARIES.

\*LEGH, Mr.

Sat in February, 1764. *See* DIARIES.

\*LEGH, Miss.

Sat in February, 1764. *See* DIARIES.

LEINSTER, William Robert, 2nd Duke of.

Page 574.

A Third State of the Dixon plate was sold at the Bessborough sale, March 16, 1897, for £16 5s. 6d.



LEINSTER, Emilia Olivia, Duchess of. Page 576.

A Second State of the Dickinson plate was sold at the Bessborough sale, March 16, 1897, for £32 11s.

LELAND, Thomas, D.D. Page 577.

EXHIBITED.

Royal Irish Institution, 1814, No. 98, by John Leland.

The picture was on sale in London in 1898.

\*LEMON, Mr.

Sat in October, 1766. See DIARIES.

LENNOX, Lord George Henry. Page 578 (No. 2).

*Half length, canvas 30 × 25 in.*

Three-quarter face, looking to the left ; in a red coat with gold facings, and a white neckcloth and frill ; wearing a wig ; left hand in waistcoat.

The picture belongs to Earl Bathurst.

LENNOX, Lady Sarah. Page 579.

Page 124 was reprinted before the first portion of this work was issued, and the error corrected.

LESLIE, Lady Jane. Page 580.

A note appears in the ledger for 1766 : " One frame paid for only ; the others not made since one of Lady Mary, charged to Mrs. Hodges (? Hidge), and one of Lady Jane."

See ROTHES, page 844.

LESLIE, Lady Mary. Page 580.

A note appears on the opposite page to Lord Rothes' payment in the 1766 ledger referring to frames :

"O not paid are two half lengths, £8 12s.  
Larger of Lady Mary Lesly, £5 5s."

The first portion of these two lines is obscured by a blot.

LIFFORD, James, 1st Viscount.

Page 582.

*Whole length.*

A critic, October 8, 1788, says: "A very excellent portrait of Lord Lifford, the chancellor of Ireland, is under the president's hands. His Lordship is painted in his legal robes and seated in his office chair. The sum which Sir Joshua is to have for this picture is 300 guineas."

EXHIBITED.

Royal Irish Institution, 1814, No. 20, }  
" " " 1827, No. 73, } by Lord Lifford.

LIFFORD, James, 1st Viscount.

Page 582.

*Half length, canvas 30 × 25 in.*

This picture was sold in 1900 by Henry Graves and Co., Limited, to Eugene Fischhof, of Paris, the present owner.

LINCOLN, Frances, Countess of.

Page 585.

This picture is No. 33 in the Wallace Collection.

LINDSAY, Robert, Marquess of, afterwards 4th Duke of  
Ancaster. Page 81.

Sat in February, 1761, as Marquis of Linsy. See DIARIES.

The discovery of the 1761 sitting of the Marquess of Lindsay does away with the suggestion on page 81 that the picture represented the eldest son of the 3rd Duke of Ancaster who died in 1758. Robert, the second son, was born in 1756, and probably assumed the title of Marquess of Lindsay in 1758. He died eleven months after he succeeded to the dukedom in 1778.

LINLEY, Miss Elizabeth.

Page 587.

*Half length, panel 29½ × 24½ in.*

Profile, looking to the left; high hair bound with ribbon; white dress with bow in front and gold over the right shoulder; no jewellery of any kind.

Dr. Waagen in 1851, vol. iii., p. 289, describing Mr. M'Lellan's collection, says: "Very animated and spiritedly treated."

Dr. Waagen in 1857, Supplement, p. 462, describing the collection of pictures left to the Corporation of Glasgow by Mr. M'Lellan, says : " No. 43. Portrait of Miss Linley, afterwards Mrs. Sheridan ; a bust picture in profile, very animated, and of clear and warm colouring."

EXHIBITED.

Birmingham, 1900, No. 2, by the Corporation of Glasgow.

It was Lord Northwick's sale in 1838, not Lord Northbrook's. *See* SHERIDAN, page 887.

LIPPE, Count.

Page 559.

William, Count von Lippe-Bückeburg, son of Count Albert Wolfgang von Lippe-Bückeburg, born January 21, 1724 ; died September 9, 1777 ; married, 1765, Marie, daughter of Frederick, Count von Lippe-Biesterfeld, and had two children who died young.

The Earl of Bessborough, in his manuscript catalogue, says : " His mother was a niece of the Duchess of Kendal. He died 1774, aged fifty-two ; distinguished himself at Dettingen and Minden, and commanded in 1761 the British army sent to assist Portugal against Spain. He built a fort there called ' La Lippe.' "

LISBURNE, Wilmot, 4th Viscount.

Page 587.

Sat in 1766 as Lord Lisburne.

The sale at Foster's, 1849, refers to the 2nd Earl of Lisburne. *See* VAUGHAN, page 1005.

LIVERPOOL, Catherine, Countess of.

Page 589.

Sold at Christie's, March 17, 1877, Lot 113, as a girl with a dove, whole length, to Martin H. Colnaghi, for £60 18s.

LLANDAFF, Bishop of. *See* WATSON, page 1039.

LLOYD, Mrs.

Page 590.

Exhibited at the Royal Academy in 1776, No. 234, as portrait of a lady, whole length. Walpole calls her " Mrs. Loyd."

\*LLOYD, Mrs.

*Half length, canvas.*

This picture, which is a portion of the larger one, and includes the handwriting on the tree, belongs to George Harland-Peck, of 9, Belgrave Square.

\*LOCK, Mr.

Sat in January, 1771, March, 1780, April, 1781, and January, 1782. *See* DIARIES.

Son of William Lock, of Norbury Park, himself a painter of no mean ability. (Tom Taylor, vol. i, pp. 386 and 410.)

\*LOCK, Mrs.

Sat in April, 1779. *See* DIARIES.

LORT, Rev. Michael.

Page 592.

Sat in June, 1781, and December, 1786, as Dr. Lort. *See* DIARIES.

The Christian name is spelled as above.

\*LOTHIAN, Elizabeth, Marchioness of.

Sat in January, 1780. *See* DIARIES.

This must be the last portrait painted of her, as she died September 30, 1780; the other portraits of her were as Lady Ancrum.

The picture of her when Countess of Ancrum, described on page 20, is now the property of George J. Gould, and was exhibited by him in Paris, 1900, No. 28. *See* ANCRUM, pages 20 and 1253.

LOUGHBOROUGH, Alexander Wedderburn, Lord. Page 593.

EXHIBITED.

Paris, 1900, No. 66, by Leopold Hirsch.

The picture was sold at Christie's, May 8, 1897, Lot 49, for £1,260, to Colnaghi and Co., from whom it passed to Leopold Hirsch, the present owner.

LOVAINE, Isabella, Lady.

Page 594.

Sat in May, 1789, as Lady Lovaine. *See* DIARIES.

The date of her birth was probably "Jan. 31, 1750, Lady of Peter Burrell, Junr., of a daughter," as stated in "Gentleman's Magazine." She married Lord Algernon Percy, afterwards 2nd Lord Lovaine.

Peter Burrell was M.P. for Dover, and died April 16, 1756.







LOWTHER, Sir William.

Page 594.

Sat in May, 1757. *See* DIARIES.

Dr. Waagen, in his Supplement, 1857, page 422, describes a portrait of Sir William Lowther as belonging to the Earl of Burlington at Holker Hall, Lancashire. He says that the collection was formed by Sir William Lowther and passed into the Burlington family by inheritance.

*See also* CARICATURES, page 1229, *and* PARODY, page 1231.

\*LUCAN, Lady.

Margaret, daughter and sole heiress of John Smith, of Cannons Leigh, co. Devon, married, in 1760, Sir Charles Bingham, M.P., created Baron Lucan in 1776, and Earl of Lucan in 1795. Her ladyship died February 27, 1815.

Sat in January, 1777, January, 1780, January, 1781, January, 1782, and January, 1788. *See* DIARIES.

LUCAN, Lady, Children of.

Page 596.

The only evidence of the existence of such a picture rests with Tom Taylor, not Walpole. *See* VANDERGUCHT, page 998.

*Morning Chronicle*, May 3, 1786: "Lady Clifford and Lord Lucan's two daughters are heads."

This refers to Nos. 76, 198, and 224, in the 1786 Royal Academy Exhibition.

LUDLOW, Peter, afterwards 1st Earl.

Page 597.

Sat in April, 1758, as Lord Ludlow. *See* DIARIES.

He was at that time only Baron of Ardsalla; he did not become Earl Ludlow until 1760.

LUTHER, Mr.

Page 598.

He was of Great Myles Hall, near Ongar, Essex. The family ultimately became extinct.

LUTTRELL, Miss.

Page 598.

*Half length, canvas.*

Three-quarter face ; in a blue dress, bordered with ermine, and a white stomacher.

Miss Luttrell was Margaret, daughter of Mr. Henry Fownes, of Dunster Castle, and his wife, Margaret Luttrell. She was born in 1747, and married John Henry Southcote. Mr. and Mrs. Henry Fownes assumed the additional name and arms of Luttrell.

The biography on page 598 is therefore incorrect, as is also Tom Taylor's note. The picture belongs to George Fownes-Luttrell, at Dunster Castle, Taunton.

"May 24, 1769, John Henry Southcote, Esq.—to Miss Luttrell of Pall Mall."—*Gentleman's Magazine*, 1769, p. 270.

\*LYE, Mr.

Sat. in September, 1766. See DIARIES.

LYTTELTON, George, 1st Lord.

Page 599.

EXHIBITED.

Birmingham, 1900, No. 53, by Lord Cobham.

McARDELL, James.

Page 601.

Exhibited in 1884 by Sir G. Greenall, not Greenfell.

MACARTNEY, George, afterwards Earl.

Page 601.

A portrait of Earl Macartney was exhibited as by Reynolds in Dublin, 1853, No. 729, by S. M. Caldwell.

Another, with Sir George Staunton, was exhibited at the Irish Institution, Dublin, 1855, No. 158, by Mazière Brady (Lord Chancellor).

The latter picture was purchased by the Trustees of the National Portrait Gallery in November, 1871, No. 329, and is described as painted by Lemuel F. Abbott.

\*MACDONALD, Lord.

Sat in November, 1784. *See* DIARIES.

Sir Alexander Macdonald, who was created a peer, July, 1776, married in 1768 Elizabeth Diana, eldest daughter of Godfrey Boswell, of Gunthwaite, York. He died September 12, 1795.

\*MACDONALD, Mr.

Sat in June, 1777. *See* DIARIES.

MACKLIN, Mrs. and Miss.

Page 603.

A First State of the Bartolozzi plate was sold at the Bessborough sale, March 17, 1897, for £29 8s.

MACPHERSON, James.

Page 605.

The Earl of Bessborough, in his manuscript catalogue, mentions engravings by Knight and Fittler.

\*MADDISON, Mr.

Sat in February, 1777. *See* DIARIES.

\*MAGILL, Mr.

Sat in November, 1779, as Mr. Macgill. *See* DIARIES.

\*MAITLAND, Mrs.

Sat in December, 1762. *See* DIARIES.

MALDEN, George, Viscount, and Sister.

Page 608.

The picture belongs to J. *Pierpoint* Morgan.

The Countess of Essex was daughter of Lady Frances Coningsby, who married Sir C. H. Williams. Lady Williams very possibly called herself Lady Frances Coningsby, for she was such as the daughter of Lord Coningsby, and this title was a higher one than that of Lady Williams. She was, of course, grandmother of these two children, their mother having died in 1759.

An impression of the Turner plate was sold at the Bessborough sale, March 16, 1897, for £35 14s.

\*MALLET, Captain.

Sat in March, 1758. *See* DIARIES.

MANNERS, Lady Catherine.

Page 612.

Exhibited at the Royal Academy in 1784, No. 320\*. Walpole calls it Lady C. Manners, and it is also so called in William Smith's catalogue.

There is a very small oval picture, about 8×6 in., which looks as if it might be a replica by Reynolds, at Compton Place, Eastbourne, the property of the Duke of Devonshire.

MANNERS, Lady Louisa.

Page 613.

A First State of the Knight plate was sold at the Bessborough sale March 16, 1897, for £24 3s.

"Lord Robert Manners wrote from the 'Resolution' after Rodney's action to Captain Francis Reynolds on board the 'Monarch': 'I am as well as a man can be with one leg off, one wounded, and right arm broken. The doctor, who is sitting by me at present, says there are every hopes of recovery.'"—*Rutland MSS.*, vol. iii., p. 52.

A proof of the Dickinson plate was sold at the Bessborough sale, March 16, 1897, for £31 10s.

The following letter from the 4th Duke of Rutland, dated December 6, 1785, and the reply, both copied from the originals at Belvoir Castle, evidently refer to this picture—especially as the picture was sent to Dublin.

The compilers have endeavoured to discover to whom it was addressed, and the only uncle who was a nobleman he had living was William, 2nd Duke of Montrose, who married the 4th Duke of Rutland's great-aunt, Lady Lucy Manners. The Duke of Montrose died September 23, 1790; but, as he had been blind for many years before he died, the letter could hardly have been written to him.

"PHENIX PARK, *Dec.* 6, 1785.

"MY DEAR LORD,

"I am rejoiced to hear from Mr. Orde, who is just returned from England, that your Lordship never appeared in better health or spirits.

"He has likewise informed me that your portrait has been drawn by Sir Joshua Reynolds, who in my opinion is alone worthy to paint it. I trust you will excuse me if I request y<sup>r</sup>. permission that I may direct Sir J. to make a copy of it for me. . . .

"I am with the sincerest regard, my dear Lord, your Lordship's most faithful friend & nephew.

"RUTLAND."

The endorsement at the back of the letter, in the handwriting of the 5th Duke of Rutland, runs thus:

"6 December 1785.

Duke of Rutland to Lord

his uncle."

—showing that his son was not certain to whom it was written.

To this letter the following reply was received from Lord Mansfield:

"*December* 11, 1785.

"I go down hill with a gentle decay, and, I thank God, without gout or stone. . . . The picture Sir Joshua has done of me is generally thought to be finely done. Sir Joshua himself thinks it one of the best he ever did. He took a great deal of pains, and had been trying a great many years to get me to sit to him. You gratify my pride beyond measure in doing it the honour to place a copy of it among y<sup>r</sup> friends. I shall direct Sir Joshua not to let it go till he receives and has executed y<sup>r</sup> order. It is going to Bartolozzi to be engraved."

\*MAPP, Mr.

Sat in February, 1760, as Mr. Map. See DIARIES.

MAPP, Master.

Page 619.

Sat in December, 1760, as Master Map; a later sitting is entered as Mapp. The entry bears no resemblance to Mayo.

MARCH, William, 3rd Earl of.

Page 619.

*Half length, canvas  $35\frac{3}{4} \times 27$  in.*

Face nearly in profile to the right; dark red dress with ermine cape, over which is a long chain with a pendant; white necktie; dark background.

The picture is No. 561 in the Wallace Collection.

MARCHI, Giuseppe.

Page 620.

*Head size, canvas  $25 \times 20$  in.*

Full face; in pink turban, part of which hangs down his back; in a brown-red cloak lined with fur, and a broad fur collar and gold trimming.

The picture hangs at Roehampton House.

MARLBOROUGH, George, 3rd Duke of.

Page 624.

*$49 \times 39$  in.*

The picture was purchased by Mr. Rutley in April, 1860, and sold for £100 to the Earl of Normanton in May, 1860.

MARLBOROUGH FAMILY.

Page 627.

The exact copy of Horace Walpole's remarks is as follows: "The Duke of Marlborough and his family. The colouring flat and bad and killed by a red velvet curtain. The Duke's head much too old and distorted. Lord Blandford a most graceful figure, and the little child and the dogs expressive."

Dr. Waagen, in 1851, vol. iii., p. 130, says: "Family portrait of the late Duke of Marlborough and his Duchess and six children. They are in a hall, with a landscape background. Sir Joshua appears to great advantage in this fine work. The arrangement, which is so rarely satisfactory in such pictures, is here pleasing and happy. With great animation in all the heads, and very careful execution of all the details, it combines a general harmony in a bright, warm, and full tone of colouring."

A sketch of this picture belongs to Lord Churchill at Rolleston.

MARSHAM, Lady Frances.

Page 630.

In a note-book by Thomas Phillips, R.A., now in the possession of Captain Phillips, it says he copied:

"May 25, 1800, Lady Romney for Lord Egremont Head from Sir Joshua,  $\frac{3}{4}$  size."



\*MARSHAM, Lady Frances, afterwards Lady Romney.

*Three-quarter length,  $49\frac{1}{2} \times 38$  in.*

In a white dress, with orange, opaque scarf round the neck ; left hand extended ; landscape background. The picture is much shorter and narrower on the right than the Highclere picture, and there are many differences in the hair and trees.

The picture belongs to the Hon. Philip Stanhope, M.P., at 3, Carlton Gardens.

The Hon. Philip Stanhope writes, August 12, 1900 : " The picture of Lady Romney was bought at the sale of the effects of the family of Campeggi at Bologna. It appears that the grandfather of the present generation of Campeggis married an Englishwoman."

\*MARTIN, Master.

Sat in July, 1760. *See* DIARIES.

\*MASKE, Mrs.

Sat in February, 1757. *See* DIARIES.

\*MASON, Mr.

Sat in February, 1758. *See* DIARIES.

MASON, Rev. William.

Page 631.

Sat in December, 1777, and January, 1779, as Mr. Mason. *See* DIARIES.

This is probably for a second picture, as the first was paid for in 1774.

MATHESON, Captain.

Page 632.

Sat in March, 1758, and October, 1764, as Mr. Matheson. *See* DIARIES.

\*MATTHEWS, Mr.

Sat in February, 1758. *See* DIARIES.

MAXWELL, Mr. *See* CARICATURES (PARODY), page 1231.

MEAD, Miss.

Page 636.

A Miss Meade was exhibited at the Irish Institution in Dublin, 1855, No. 192, by Patrick Curtis.

\*MELBOURNE, Lord.

Sat in February, 1771. *See* DIARIES.

METCALFE, Philip.

Page 639.

Sat in July, 1780, February, 1781, and February, 1782. *See* DIARIES.

\*MERCATI, Mr.

Sat in August, 1766. *See* DIARIES.

MEYER, Miss.

Page 642.

Horace Walpole, in his Royal Academy catalogue of 1772, No. 205, remarks : " It is the daughter of Mr. Meyer the enameller. The idea is taken from a print of ' Fortune,' I think by Goltius, but far more airy and graceful."

\*MIDDLETON, Sir Charles, Bart., afterwards Lord Barham.

Second son of Robert Middleton, collector of Customs at Alloway, N.B. ; born October, 1726 ; was brought up to the sea service, and very early distinguished himself in the West Indies by taking a great number of privateers ; the House of Assembly, Barbadoes, giving him a valuable sword. In 1758 he was made Post Captain ; in 1787, Rear-Admiral ; in 1793, Vice-Admiral ; in 1795, Admiral, and in 1805, Admiral of the Red. In 1778 he was Comptroller of the Navy, and was created a baronet, October 23, 1781. He was also M.P. for Rochester, 1784. In 1805 he became First Lord of the Admiralty, and was elevated to the British peerage as Lord Barham, May 1, 1805. He married Margaret, daughter of James Gambier, Warden of the Fleet, and died June 17, 1813, leaving an only daughter, Diana, who succeeded as Baroness Barham.

Sat in May, 1786. *See* DIARIES.

\*MIDDLETON, Lady.

Margaret, daughter of James Gambier, married Sir Charles Middleton, Bart. She died at Teston in Kent, October 10, 1792.

Sat in March, 1782. *See* DIARIES.

MILLS, Sir Thomas.

Page 648.

Thomas Barnard was not Provost of Eton ; it was Dr. Edward Barnard.

\*MILLS, Major.

Sat in January, 1771, and May, 1772. *See* DIARIES.

MILSINGTON, Lord.

Page 648.

Sat in October, 1759, as Lord Milsington.

MILTON, Charles William, Lord.

Page 649.

Dr. Waagen, in 1854, vol. iii., page 339, says : "The present Earl Fitzwilliam four years of age ; originally very attractive, but now faded."

MOLESWORTH, Sir John, Bart.

Page 651.

Sat in February, 1772. *See* DIARIES.

MOLESWORTH, Miss Frances, afterwards Marchioness Camden.

Page 652.

ENGRAVED.

H. T. Greenhead, 1898,  $22\frac{1}{2} \times 18$  in.

MOLESWORTH, Colonel John.

Page 650.

Sat in June, 1762, as Mr. Molesworth. *See* DIARIES.

\*MONBODDO, Lord.

James Burnett, Lord Monboddo ; born 1714 ; died 1799 ; was born at Monboddo House, Kincardineshire ; educated at Aberdeen, Edinburgh, and Groningen, and called to the Scottish bar in 1737. He was counsel for Mr. Douglas in the great Douglas cause, and became Sheriff of Kincardineshire in 1764, followed by his advancement to the bench as Lord Monboddo. Between 1773 and 1792 he brought out a learned but eccentric work in six vols., under the title, "The Origin and Theory of Language," in which he propounded the study of man as one of the animals, human affinity with monkeys, and of civilization by the light of savagery : thus anticipating the modern science of anthropology. He also published anonymously "Ancient Metaphysics" (6 vols., 1779-90).

Sat in April, 1780, as Lord Mount Bodday, May, 1782, as Lord Montboddaway, and March, 1786, as Lord Montboddo. *See* DIARIES.

Tom Taylor mentions in vol. ii., page 361 : "That Lord Monboddo, who had lately proposed twice, without success, to Mrs. Garrick, was at the Royal Academy dinner on April 25, 1782."

\*MONCTON, Mr.

Sat in January, 1787. *See* DIARIES.

MONTAGU-SCOTT, Lady Caroline.

Page 656.

Walpole, in his Royal Academy catalogue, 1777, says : " Charming. Duke of Buccleuch's little girl in the snow."

MONTAGU, Mrs.

Page 658.

Walpole, in his Royal Academy catalogue, 1776, says : " No. 238 (a lady, half length). Mrs. Robinson Montague."

In William Smith's Royal Academy catalogue it is called Mrs. Robinson.

MONTAGU, Lady Mary Wortley.

Page 660.

Mr. Mervyn Peel writes that his brother has a portrait of Lady M. W. Montagu by Reynolds, and that his father bought it at Lord Berwick's sale about 1850. The compilers doubt whether Sir Joshua ever painted her. She was baptized in London, May 26, 1689, and died August 21, 1762.

\*MONTGOMERI, Mr.

Sat in December, 1760, and April, 1762. *See* DIARIES.

These sittings somewhat correspond with the sittings by Colonel Montgomery recorded on page 661.

\*MONTGOMERY, Mrs.

*Half length, canvas 30 × 25 in.*

Wife of James Montgomery of Leuchy.

Full face, with her arms crossed, leaning on a red cushion ; in a blue dress with wide sleeves and a rose and bud in her bosom ; a gauze veil hangs from her head over the left shoulder as far as the cushion ; three rows of pearls round her neck ; pearls and ribbon in hair.

The picture formerly belonged to Sir C. Lamb, and was sold by Mr. Rutley in 1860 to J. Stainforth Beckett, from whom it passed to Sir H. B. Bacon, Bart., the present owner.

The sittings and payments recorded on page 661 probably refer to this picture. In 1764 under E is an *erased* entry : " Lord Eglinton for Mrs. Montgomery, £10 10s.," transferred to M.

MORDAUNT, Mrs.

Page 665.

The picture was sold by James Orrock, R.I., to the Hon. Harold Finch Hatton, the present owner.

\*MORNINGTON, Earl of.

*Half length, canvas 30 × 25 in.*

The picture belongs to C. Colley Palmer, Rahan House, Edenderry, Ireland.

\*MORRIS, General.

Sat in May, 1782, on a Sunday.

MORRIS, Mrs.

Page 667.

A First State was sold at the Bessborough sale, March 17, 1897, for £18 7s. 6d.

\*MORRIS, Miss.

*Half length, canvas 26 × 21 in.*

Painted about 1760.

Full face, in low plain dress, hands not showing ; large pearl earrings, and band of ribbon round her neck, tied behind to the left ; feather and pearls in her hair.

The picture once belonged to the Rev. H. Randall, and afterwards to T. H. Ward, from whom it passed to Dowdeswell and Dowdeswells.

MORRIS, Miss, as "Hope nursing Love."

Page 670.

Dr. Waagen, in 1851, vol. iii., page 161, says : "'Love nourished by Hope.' The motive of the cupid is very graceful, and the colouring appears warm ; but it hangs in an unfavourable position."

In a book of pencil copies by Henry Bone, R.A., now in the National Portrait Gallery, is a copy of this picture inscribed 1808, from the picture belonging to the Earl of Upper Ossory.

A Second State of the Fisher plate was sold at Christie's in 1900 for £30 9s.

MUDGE, Rev. Zachariah.

Page 676.

He was a native of Exeter, and was born in 1694 ; educated at the Grammar School at Exeter. He married, first, Mary Fox, about 1713 ; ordained deacon, September 21, 1729 ; he was elected vicar of St. Andrew's, August 23, 1732, and became Prebendary of Exeter, December 18, 1736. He married, secondly, in 1764, Elizabeth Neel, who died June 12, 1782. He died at the house of Thomas Veale, at Coffleet, of an attack of gout.



"The admiration of Reynolds for Dr. Mudge seems to have inspired him to surpass himself (if possible) in the Doctor's portrait. It is a noble head, painted with great grandeur and the most perfect truth of effect. The chin rests on the hand ; and Chantrey, who carved the whole composition in full relief, told me that when the marble was placed in the right light and shadow, the shape of the light that falls behind the hand and on the band and gown was exactly the same in his bust as in the picture."—TOM TAYLOR, vol. i., page 279.

Painted in 1766.

Chantrey's fine representation in marble of the picture stands at the east end of the south aisle of St. Andrew's Church. It was erected at the instance of Mr. Rosdew at the cost of £500, and bears the following inscription :

"Zachariah Mudge, Prebendary of Exeter and Vicar of St. Andrew's, Plymouth. Born 1694 ; died 1769. In private life he was amiable and benevolent ; in his ministry faithful, eloquent, and persuasive ; distinguished for knowledge among the learned, and for talent among men of science."

The following letter is from Mr. Edmund Bastard, of Kitley, to Mr. Richard Rosdew :

*"April 23rd, 1829.*

"I have seen Chantrey this morning as well as the bust, with which the archdeacon was exceedingly struck, as indeed everyone must be. It is entirely finished. . . . I am happy to tell you that he will send off your picture in a few days, as he has quite done with it. Jackson has copied it for him in a manner quite satisfactory. He showed us the copy, and I think it the best copy I ever saw of any picture."

The picture sold at Christie's in 1853, after Lady Chantrey's death, was a copy by J. Jackson, R.A., of the portrait painted in 1766. Chantrey was engaged by Mr. Rosdew (not Rosidew) to copy the portrait by Reynolds in marble, for which he was paid £500. He offered to make a present of the bust if he was allowed to retain the picture. This was not allowed, but he was permitted to have it copied by Jackson.

There are other copies of the original extant ; one is in the possession of Mr. Mallock, Cockington Court, Torquay.

The picture now belongs to Canon S. Raffles Flint, at Nansawsan, Ladock, Cornwall.

MUDGE, Rev. Zachariah.

Page 676.

A copy was sold at Robinson and Fisher's, June 21, 1900, Lot 101, for £9 19s. 6d., to Joyce.

\*MUDGE, Rev. Zachariah.

Sat in May, 1761.

Nearly full face.

The picture was formerly in the possession of Mr. Herring and Mr. Thomas Mudge ; it now belongs to Mrs. Walcott.



\*MUDGE, Rev. Zachariah.

Sat in May, 1762.

Nearly full face.

This picture was damaged through a jug of boiling water being accidentally upset upon it when lying on a table, and restoration became necessary.

The picture, which was formerly in the possession of Thomas Veale and the Rev. John Mudge, belonged afterwards to Mr. Richard R. Mudge.

\*MUDGE, Mrs.

Sat in May, 1761. *See* DIARIES.

This sitting might either be for Mary Fox, first wife of the Rev. Zachariah Mudge, married about 1713, or Jane, the second wife of Dr. John Mudge, who died in 1766.

\*MUDGE, Mrs.

*Half length, canvas 29½ × 25 in.*

Full face, turned to the right ; in a mauve silk dress and white lace shawl ; three rows of pearls round the neck, and a fur boa, which is held by both hands ; large lace sleeves.

Elizabeth Neel married the Rev. Zachariah Mudge in 1764. She died June 12, 1782.

Sat in June, 1766, and April, 1769. *See* DIARIES.

The picture was left by Dr. John Mudge to his son, Major-General William Mudge, R.A., with that of the Rev. Zachariah Mudge, and now belongs to the Rev. Canon Raffles Flint, at Nansawsan, Ladock, Cornwall.

\*MUDGE, Mrs.

Sat in June, 1781. *See* DIARIES.

Probably the third wife of Dr. John Mudge.

\*MUDGE, Miss.

Sat in June, 1781. *See* DIARIES.

Probably either Anne Mudge, born in 1748, daughter of Dr. John Mudge, married in 1782 to James Yonge, or Kitty Mudge, born 1758, married in 1782 to William Rosdew.

Fourth and youngest son of the Rev. Zachariah Mudge; born in 1721; educated at the Grammar School, Bideford; married, early in life, a Miss Mary Bultell, who died after the birth of her eighth child. He married, secondly, Jane, who died in 1766; and thirdly, May 29, 1767, Elizabeth Garrett, who survived him until August 6, 1808, aged seventy-two.

Northcote tells us that Reynolds, on his return from Italy, found his health in such an indifferent state, as to judge it prudent to pay a visit to his native air. He remained three months in Devonshire, and while at Plymouth painted a portrait of Dr. Mudge, etc.

The picture painted in 1752 was left by Dr. Mudge to his son, Admiral Zachariah Mudge, of Sydney, Plympton, who left it to his son, Zachary Mudge, who in his turn left it to his son, Arthur Mudge, who still resides at Sydney, Plympton.

The picture sold in 1842 was not the original.

The sittings of 1761, 1762, and 1766, as Mr. Mudge, recorded on page 678, refer to the three portraits of the Rev. Zachariah Mudge.

The picture referred to on page 678 as belonging to the Rev. J. Young, was by J. Northcote, R.A.; it has been engraved, and is the property of J. Yonge, of Puslinch, near Plympton.

#### \*MUDGE, Thomas.

Second son of Dr. John Mudge, was born in 1743; died at Lineham, March 4, 1782.

Profile to the left; in a gold yellow coat and waistcoat; right arm leaning on a table; red curtain background.

The picture, when hanging over a mantelpiece in a bedroom, unfortunately caught fire and was burnt. As it is now, the head is by Reynolds, and it was transferred to another canvas and the picture completed by Northcote.

The picture, which was formerly in the possession of Mr. Rosdew and Lieut.-Colonel R. Z. Mudge, R.E., now belongs to the Rev. Canon S. Raffles Flint, at Nansawsan, Ladock, Cornwall.

The Rev. Canon Raffles Flint writes, August 1, 1900: "I have also a portrait of Mr. Thomas Mudge (not to be confused with the watchmaker of the same name), son of Dr. John Mudge, a young man, by Sir Joshua Reynolds. The picture was partly burnt, but the head was saved, which was transferred, I have understood, to another canvas, and the remainder of the picture, as it now is, was painted by Northcote."

#### MUDGE, Master.

John Mudge, eldest son of Dr. John Mudge, by his first wife, Mary, was born at Plymouth in 1742.

The picture was formerly in the possession of Mr. Rosdew; it now belongs to the Rev. S. W. Darwin Fox, at St. Mark's vicarage, Manningham, Bradford.

MURFEY, Mr. *See* CARICATURES (PARODY), page 1231.

MURPHY, Arthur. Page 679.

*Half length, canvas 30 × 25 in.*

The picture was sold by Mr. Henry Graves to Sir Robert Peel, Bart., and was sold at Robinson and Fisher's among the Peel heirlooms, May 11, 1900, Lot 256, for £336, to Agnew.

\*MURRAY, Mr.

Sat in February, 1759. *See* DIARIES.

\*MUSEUM DOCTOR.

Sat in November, 1769, under this description. *See* DIARIES.

\*MUSGRAVE, Sir W.

Sat in February, 1777. *See* DIARIES.

There was no Sir W. Musgrave, and the sitting was probably meant for Sir Philip, who sat in 1762. *See* page 680.

MUSTERS, Mrs. Page 685 (top).

Dr. Waagen, describing Sir Robert Peel's collection in 1850, vol. i., page 414, says: "The portrait of a lady (query Mrs. Siddons), with her back to the spectator, taken in profile, is tender in colour and very delicate in conception."

\*NAPIER, Maria Margaret, Lady.

*Three-quarter length, canvas 49 × 39 in.*

Maria Margaret Clavering, eldest daughter of Lieut.-General Sir James John Clavering, K.B., and Lady Diana West, daughter of John, 1st Earl Delawarr; born, 1758; married, April 13, 1784, Francis, 7th Lord Napier. She died December 29, 1821.

Seated in a landscape, in a white dress with blue bow and sash, looking towards the left; left hand hanging over the arm of the garden-seat, and her right elbow on the other.

EXHIBITED.

Birmingham, 1900, No. 7, as by Romney, by the Rev. J. W. Napier Clavering.

This picture has always been entered in the catalogues of the Napier family as by Reynolds, and in Mr. Graves's opinion it is a very fine work by that master. The name was altered to Romney by the family in consequence of the similarity of the composition to his works.

NAPIER, Elizabeth, Lady.

Page 687.

The owner at the sale of 1813 was Sir James Craig.

Dr. Waagen, in 1854, describing the pictures belonging to Colonel Rawdon, M.P., vol. ii., page 250, says: "Sir Joshua Reynolds' 'Diana,' evidently a portrait. Though this picture has somewhat faded, yet the great delicacy of the head and the grace of action render it very attractive."

\*NASH, Mr.

Sat in September, 1759. *See* DIARIES.

\*NEEDHAM, Mr.

Probably one of the three sons of John, 10th Viscount Kilmorey—Thomas, who died in 1773; Robert, born 1746, afterwards 11th Viscount, or Francis Jack, born 1748, afterwards 1st Earl.

Sat in September, 1766. *See* DIARIES.







NEWTON, Doctor Thomas, Bishop of Bristol. Page 689.

*Public Advertiser*: "No. 220†, portrait of a bishop, half length. Dr. Newton, Bishop of Bristol, a fine portrait, but the colours fled."

The picture was No. 220†, and not 200, at the Royal Academy Exhibition of 1774.

\*NEWTON, Mrs.

Sat in January, 1772, and February, 1773. See DIARIES.

\*NIBBS, Mr.

Sat in December, 1759, and January, 1760. See DIARIES.

NISBETT, Mrs. Page 690.

*Half length, canvas 29½ × 24½ in.*

Three-quarter face to the right ; hair dressed high, falling in large curls on the back ; white dress and scarf bordered with yellow ; left hand holds a dove, which she presses to her bosom ; sky background.

Mentioned by Dr. Waagen, vol. ii., page 229, as belonging to the Hon. Edmund Phipps.

The picture is No. 43 in the Wallace Collection, described as Mrs. Nesbitt.

NISBETT, Mrs., as "Circe." Page 690.

EXHIBITED.

New Gallery, 1899, No. 190, by the Hon. Lyulph Stanley.

NORTHAMPTON, Ann, Countess of. Page 695.

Mr. A. Graves visited Compton Place, Eastbourne, June 16, 1900, in the hopes of finding the whole length of the Countess of Northampton mentioned in the will of the Duchess of Beaufort. There is a crayon drawing of Lady Northampton, probably by Liotard, and as the result of his investigations Mr. Graves is of opinion that the whole length left to Lady George Cavendish, and now at Badminton, was exchanged for the crayon by Liotard, Compton Place not having rooms high enough for whole length portraits.

"Then I give to him (Henry, Duke of Beaufort) the picture of my late dear daughter, Lady Anne Somerset, afterwards Countess of Northampton, drawn by Leotard, and given

me by Lady Pelham out of Lady Litchfield's collection."—*Extract from the will of the Duchess of Beaufort.*

Compton Place was the property of Lady Elizabeth Compton, afterwards Lady George Cavendish, and now belongs to the Duke of Devonshire.

NORTHINGTON, Robert, Earl of. Page 697.

The engraving by W. Edwards was published in the "Memoirs of the Life of Robert Henley, Earl of Northington," by the Right Hon. Lord Henley, in 1831. It is taken from the portrait described on page 696.

NORTHUMBERLAND, Hugh, Earl of. Page 698.

EXHIBITED.

Royal Irish Institution, 1814, No. 24, by the Corporation of Dublin.

\*NUGENT, Miss.

Sat in January, 1760. *See* DIARIES.

\*NULTY, Mr.

Sat in September, 1771. *See* DIARIES.

NUNEHAM, Lord. Page 700.

Sat in February, 1772, and May, 1773, as Lord Newneham. *See* DIARIES.

These are the sittings for the 2nd Earl Harcourt. *See* page 431.

\*NUNEHAM, Lord.

Sat in September, 1788, as Lord Newneham. *See* DIARIES.

William Harcourt, second son of Simon, 1st Earl Harcourt, became Lord Nuneham in 1777, and succeeded to the earldom in 1809. *See* page 431.

NUTT, Mrs. *See* CROKATT, page 1291.

O'BRIEN, Lady Mary.

Page 701.

The Earl of Bessborough, in his catalogue, says that Nelly O'Brien lived with Lord Thomond, uncle to Lord Egremont.

Sir Robert Edgcumbe writes : "The entry by the Earl of Bessborough is a strange bungle, and casts a reflection on Lord Thomond which is not justified. Lord Thomond had several children by his first wife, Mary, Countess of Orkney, but of these only one lived to grow up, and although her baptismal name was Mary, she was known in her family as Nelly, possibly to distinguish her from her mother, who was also named Mary. Accordingly, the Nelly O'Brien who lived with Lord Thomond was his own daughter. Her portrait has been several times exhibited under her pet name of Nelly."

The above explains why this picture has been mistaken for the other Nelly O'Brien for so many years.

\*O'BRIEN, Lady Mary.

*Half length, canvas 30 × 25 in.*

A replica of a portion of the large picture.

The picture belongs to Arthur Smith, Park Side, Knightsbridge.

O'BRIEN, Nelly.

Page 702.

The picture is No. 38 in the Wallace Collection.

O'BRIEN, Nelly.

Page 704.

(Wynn Ellis.)

This picture now belongs to Lord Wolverton.

O'BRIEN, Nelly.

Page 705.

The picture was sold by Mr. McLean to Shepherd Bros.

OGLETHORPE, General.

Page 706.

In Lord de Mauley's catalogue he states that "General Ogelthorpe died June 30, 1785, aged 102. In 1706 he went into the Guards." *See also* "Gentleman's Magazine," 1785, page 517, etc.

OMIAH.

Page 707.

Walpole, in his Royal Academy Catalogue of 1776, says, "Very good."

Dr. Waagen, in vol. iii., p. 323, says : "The portrait of Omai, a native of Otaheite, who was brought to England by Captain Cook. In animation and conception, masterly keeping and solid execution, one of the finest pictures of the master."

"Omai. A copy was made by Northcote, which was sold to a Member of Parliament."—HAZLITT'S *Conversations of Northcote*, 1894, p. 141.

ORCHARD, Colonel.

Page 709.

Sat in June, 1789, as Mr. Orchard. *See* DIARIES.

\*ORD, Mrs.

Sat in April, 1773, March, 1777, and February, 1780. *See* DIARIES.

ORLEANS, Duke of.

Page 710.

A small copy by Drummond belongs to Lord Leconfield, and is No. 250 in the Petworth Catalogue.

A copy, whole length, by Sir Thomas Lawrence, P.R.A., was sold at his sale, June 18, 1830, for £14 14s., to Evans.

ORME, Captain Robert.

Page 711.

*See also* OFFICER, page 1091.

PAINE, The Misses.

Pages 718 and 719.

*Whole length.*

The picture belongs to Lockett Agnew.

PALMER, Miss Mary.

Page 721.

In a white dress and turban, with gold fringe and trimming.

This picture was sold at Madame de Falbe's sale, May, 1900, Lot 38, for £231, to McLean.

PALMER, Miss Theophila.

Page 724.

In Walpole's Royal Academy catalogue of 1771, he remarks, "Charming. His niece reading Clarissa."

PALMER, Miss Theophila.

Page 726.

*See* GARRICK, page 351, and LADY HAMILTON, page 1332.

\*PALMER, Miss Theophila, afterwards Mrs. Gwatkin.

*Half length, canvas 30 × 25 in.*

Walking in a landscape, with a turban on her head, carrying a large muff; rather sketchy.

The face of the child is more like that in the "Strawberry Girl" than the face in Lord Rosebery's picture described on page 723. The attitude is identical with the latter picture.

The picture came from the late General Palmer, a descendant of the Rev. J. Palmer, Dean of Cashel. It belongs to Sir Edgar Vincent, K.C.M.G., at Esher Place, Surrey.

\*PALMERSTON, Lord.

Sat in April, 1770, February, 1771, May, 1781, June, 1782, June, 1784, and May, 1789. *See* DIARIES.

On careful examination of Walpole's Royal Academy Catalogues now belonging to the Earl of Rosebery at Mentmore, Mr. A. Graves finds that both the Duchess of Buccleuch and Mrs. Parker were exhibited at the Royal Academy in 1773. No. 234 is described by Walpole as Duchess of Buccleuch, and No. 382, which was evidently added to the Exhibition at the last moment, is called Mrs. Parker by Walpole.

The following is copied from a manuscript list made by the Earl of Bessborough in 1836. All the pictures mentioned in it are to be found under their several headings except No. 122 :

"PICTURES BY S<sup>r</sup> JOS<sup>h</sup> IN THE LIBRARY AT SALTRAM, 1836.

NO. IN THE CATALOGUE.

- No. 116. Lord Morley & his Sister.
- 117. Commodore Harrison.
- 118. John, Lord Boringdon.
- 119. W<sup>m</sup> Marquess of Lansdown.
- 120. Walter Radcliffe of Warleigh.
- 121. Montagu Ed<sup>d</sup> Parker.
- 122. Sir J. Reynolds, by Ang. Kaufman.
- 123. M<sup>rs</sup> Parker & Son.
- 125. Sir T. Ackland, Bart., & Dog.
- 126. Sir J. Chichester.
- 127. M<sup>rs</sup> Abington as Miss Prue in Love for Love.
- 128. Kitty Fisher as Cleopatra.
- 129. Sir Chas. Davers.
- 130. M<sup>rs</sup> Greenwood playing a Guitar.
- 158. Bartolozzi.
- 159. Theresa, married the Hon. George Villiers (Hon. Theresa Parker).

"A small picture of John, Lord Boringdon, in a shooting dress, leaning on a Gate.

"In the drawing room a large whole length of M<sup>rs</sup> Parker, Lord Morley's mother."

\*PARSONS, Mr.

Sat in July, 1761. *See* DIARIES.

\*PARSONS, Mrs.

Sat in November, 1760. *See* DIARIES.

PATCH, Mr. *See* CARICATURES (PARODY), page 1231.

\*PATON, Dr.

Sat in March, 1770. *See* DIARIES.



\*PATON, Mr.

Sat in March, 1766, and March, 1773. *See* DIARIES.

\*PAULET, Mrs.

Sat in February, 1758. *See* DIARIES.

PAYLER, Mr.

Page 735.

Sat in February, 1772. *See* DIARIES.

\*PAYLER, Lady.

Sat in March, 1760. *See* DIARIES.

\*PAYNE, Sir Ralph.

Sat in December, 1777. *See* DIARIES.

\*PEACH, Mr.

Sat in June, 1767. *See* DIARIES.

PEACHEY, Elizabeth, Lady.

Page 735.

Sat in January, 1762, as Lady Peachy. *See* DIARIES.

PELHAM, Mrs. Thomas.

Page 736.

The 30 × 25 in. picture was sold in 1899 to Charles John Wertheimer, the present owner.

On pages 736 and 737 read "Stanmer" instead of "Stanmer Park."

PELHAM, Mrs.

Page 739.

A proof with untrimmed margin of the Dickinson plate sold at Lord Oxenbridge's sale in 1900 for £472 10s.

PEMBROKE, Elizabeth, Countess of, and Son. Page 743.

The Earl of Bessborough in his manuscript catalogue records a small etching by Bretherton.

PEMBROKE, George Augustus, Earl of. Page 746.

*See* BOY, page 1113.

\*PENNANT, Mrs. Richard, afterwards Lady Penrhyn.

*Half length, canvas 30 × 25 in.*

Anne Susanna, daughter and sole heiress of General Hugh Warburton, of Winnington, Cheshire, married, November 16, 1765, Richard Pennant, who was created Baron Penrhyn in 1783. The title became extinct at his death in 1808. Her ladyship died, January 1, 1816, at Penrhyn Castle, co. Carnarvon.

Walking in a landscape towards the right; three-quarter face to the right; wearing a pink dress with white fur tippet; the upper part of the dress trimmed with gold; high hair ornamented with pearls and blue ribbons; the hair reaching the left shoulder.

*Pennant, Richard; at Penrhyn -*

Painted about 1778.

The picture belongs to E. H. Leycester-Penrhyn, of East Sheen.

PENNET, Mr. Page 748.

Sat in November, 1761. *See* DIARIES.

\*PENNICK, Mr.

Sat in November, 1768, and September, 1769. *See* DIARIES.

\*PENNY, Mr.

Sat in November, 1765, and March, 1769. *See* DIARIES.

\*PEPYS, Mr.

Sat in January, 1781. *See* DIARIES.

\*PEPYS, Mrs.

Sat in March, 1780, and January, 1781. *See* DIARIES.





PERCY, Hugh, afterwards 2nd Duke of Northumberland.

Page 749.

This picture has since been ascertained not to have been painted by Reynolds.

PERCY, Dr. Thomas.

Page 749.

The volume in his hand is the original manuscript of the "Percy Reliques," the publication of which rendered him famous.

\*PETERBOROUGH, Lord.

Charles Henry Mordaunt, born 1758; died unmarried, 1814, when the title became extinct.

Sat in March, 1779. *See* DIARIES.

\*PETERSHAM, Caroline, Lady.

Caroline, eldest daughter of Charles, 2nd Duke of Grafton, born April 8, 1722; married, August 11, 1746, William, Lord Petersham, who succeeded as 2nd Earl of Harrington in 1756, and who died in 1779. Her ladyship died in 1784.

Sat in March, 1758, as Lady Caroline Peterson. *See* DIARIES.

\*PETERS, Mr.

Sat in April, 1766. *See* DIARIES.

PHELPS, Mr. *See* CARICATURES, page 1229, *and* PARODY, page 1231.

PITCAIRN, William, M.D.

Page 753.

A portrait of him was sold at Colonel Sirr's sale in Dublin, 24 × 19 in., Lot 459.

PLATER, Mr.

Page 755.

Sat in March, 1761, as Mr. Plater. *See* DIARIES.

The picture afterwards belonged to George Richmond, R.A., and was sold at his sale, May 1, 1897, Lot 9, for £42, to W. Richmond.

## \*PLUMER, Mrs.

Sat in April, 1758, as Mrs. Plummer. *See* DIARIES.

## \*POGGI, Mr.

Anthony Poggi, Italian portrait painter; exhibited in the Royal Academy, 1776-1781. Portraits of Lord Heathfield, engraved by Bartolozzi, and Lieutenant-Colonel Biddulph, engraved by T. Watson, are by him.

Sat in February, 1779, and May, 1781. *See* DIARIES.

## POLE, Lady Sarah.

Page 756.

In the paragraph at the top of this page read "3rd Marquess of Drogheda" instead of "2nd," and that the picture belongs to the "Earl of Drogheda," not "Marquess."

## \*POLLINGTON, Miss.

Sat in December, 1761. *See* DIARIES.

POPE, Mrs. *See* MISS ELIZABETH YOUNG, page 1086.

## \*POPHAM, Miss.

*Half length, canvas 29 × 24 in.*

Anne, daughter of Edward Popham, of Littlecott, M.P. for Wilts in 1741, 1747, and 1761. Her mother was a Miss Haddon. She married William Leyborne Leyborne, Governor of Grenada, St. Vincent, and Tobago. Her son, Edward William Leyborne, took the additional name of Popham when he succeeded his uncle, Francis Popham, in 1780.

Full face; left hand up to her face; white dress; blue cloak lined with ermine; left elbow on a book; pearls and blue ribbon in hair.

EXHIBITED.

Birmingham, 1900, No. 32, by Lockett Agnew.



\*PORTER, Mr.

Sat in February, 1773. *See* DIARIES.

PORTLAND, William, 3rd Duke of.

Page 760.

A replica or old copy, the same size, belongs to the Earl of Mayo at Palmerstown, Ireland.

POTT, Miss Emily, as "Thais."

Pages 762 and 763.

Walpole's exact words in the Royal Academy catalogue of 1781 are : "Drawn from a woman of the town ; too masculine."

The Earl of Bessborough in his manuscript catalogue says : "Emily Coventry, painted 1776, lived with Mr. P. Pott's (the surgeon) son, and took his name."

*See* MISS PITT, page 754, for a duplicate entry of the Greenwood sale.

\*POTT, Mr.

Sat in September, 1758. *See* DIARIES.

POTT, Percival, F.R.S.

Page 764.

The Earl of Bessborough mentions a small plate by Heath.

\*POTT, Mrs. J.

Sat in February, 1780, and February, 1781. *See* DIARIES.

\*POTTER, Mr.

Sat in November, 1780. *See* DIARIES.

POWELL, Miss Harriet.

Page 765.

ENGRAVED.

Alfred Lucas, 1875, 13 × 11 in., as "The Robin."

POWYS, Miss Elizabeth.

Page 769.

Paid for before 1760, Miss (Brudenel *erased*) Powis, £15 15s.

This entry appeared under B.

\*POWYS, Miss Mary.

Sat in April, 1759, as Miss Mary Powis. *See* DIARIES.

This is probably an earlier portrait than Lord Courtown's.

\*PRADO, Mr.

Sat in January, 1761. *See* DIARIES.

\*PRETTYMAN, Dr.

Sat in November, 1784. *See* DIARIES.

Sir Joshua used to dine with Rolle and Prettyman, Mr. Pitt's tutor at Cambridge, his private secretary in 1786, and confidential factotum; the supple clergyman, who had attached himself so devotedly to the young minister's fortunes without being admitted into his social relations or the society in which he moved. *See* "Prettymania," reprinted in the "Political Miscellanies;" the fourth number of the "Rolliad," of which lampoon Mr. Rolle was the occasion: "Prim preacher, Prince of Priests, and Prince's priest, Pembroke's pale pride, on Pitt's præcordia placed," and "Probationary Odes," *passim*. These odes were a continuation of the "Rolliad" series under the guise of specimen odes by competitors for the Poet Laureateship then vacant.

PRICE, Lady Caroline.

Page 772.

EXHIBITED.

Paris, 1900, No. 56, by J. Wernher.

A proof of the Jones plate sold at the Huth sale in 1895 for £56 14s.

\*PRICE, Mr.

Sat in May, 1779. *See* DIARIES.

PRICE, Miss Sarah.

Page 772.

Exhibited at the Royal Academy, 1770, No. 147, as a portrait of a child, whole length.

Tom Taylor, vol. i., p. 357, calls her the daughter of Uvedale Price, but Horace Walpole, in his Royal Academy catalogue of 1770, says:

"Daughter of Mr. Chase Price. It is a little girl with her hands before her amidst sheep, and under fine trees. Never was more nature and character than in this incompar-

able picture, which expresses at once simplicity, propriety, and fear of her cloaths being dirtied, with all the wise gravity of a poor little innocent."

A comparison with what is printed on page 773 will show how carelessly Walpole's catalogue was copied for Tom Taylor.

PROBY, William.

Page 775.

Sat in March, 1765, as Mr. Proby. *See* DIARIES.

\*PURLING, Mr.

Sat in April, 1786. *See* DIARIES.

A portrait by Romney was exhibited at the Grafton, 1900, No. 65.

\*PYE, Mrs.

Sat in April, 1771. *See* DIARIES.

QUARRINGTON, Mrs.

Page 778 (No. 1).

Dr. Waagen writes in 1854, vol. ii., p. 225: "St. Agnes, of somewhat commonplace features, but a very transparent picture."

The picture now belongs to Richard Ford.

QUARRINGTON, Mrs.

Page 778 (No. 3).

In this sketch, which is 24 × 20 in., the face is similar to the engraved picture; in a brown-green dress, very sketchy, the hair hanging over the right shoulder. It now belongs to Arthur Smith, of Park Side, Knightsbridge.

Mr. McLean says that he sold the picture to a purchaser in the United States.

\*RABY, Mrs.

Sat in July, 1761. *See* DIARIES.

\*RADCLIFF, Mr.

Sat in April, 1777, and July, 1786. *See* DIARIES.

\*RADCLIFF, Mrs.

Sat in August, 1780. *See* DIARIES.

\*RAIN, Mr.

Sat in July, 1758. *See* DIARIES.

RAINSFORD, Mrs.

Page 782.

Sat in November, 1770, October, 1781, and September, 1784.

These sittings are for the picture that remained on Sir Joshua's hands and was sold in the Thomond sale. The obituary notice given on page 782 has no application to this picture, the date (1759) being too early, and is now to be regarded as struck out. When the compilers inserted it they had not discovered the date of the sitting.

\*RAMSAY, Mr.

Sat in April, 1779, and August, 1782. *See* DIARIES.

\*RAMSAY, Mrs.

Sat in November, 1770. *See* DIARIES.

RAPP, Mr.

Page 783.

Sat in December, 1758, as Mr. Rapp.

Cotton is correct, and Tom Taylor in error.

RAWDON, Francis, Lord.

Page 785.

The Jones plate is oval, and was published as Earl of Moira.

Full face, looking towards the left ; coat fastened up with nine buttons ; white neckcloth and frill ; powdered hair.

\*RAWDON, Francis, Lord.

ENGRAVED.

W. Ridley, 1796 (head only),  $3\frac{1}{4} \times 2\frac{3}{8}$  in.

This plate is from a different picture ; it is about the same period as the whole length, but looking to the right, with white neckcloth and frill.

\*RAY, Captain.

Sat in September, 1769, at 12, on a Sunday.

RAY, Mrs.

Page 785.

Sat in June, 1760, and June, 1762. See DIARIES.

RAYMOND, Lady.

Page 786.

Sat in April, 1759. See DIARIES.

\*REED, Mr.

Sat in October, 1773. See DIARIES.

RENA, La Contessa della.

Page 787.

EXHIBITED.

Earl's Court, 1900, No. 2549, by Lord Burton.

REYNOLDS, Sir Joshua, P.R.A.

Page 788.

From a newspaper, 1789 : "Sir Joshua, everybody will rejoice to hear, is amending daily—his sight is so far recovered that he can paint. But let him receive it as the anxious wish of all who know his value, that he may not risk in his recovery too soon."

Another newspaper, 1789 : "Of Sir Joshua Reynolds—all the good report is, that he is not worse."

From a newspaper, September 10, 1789 : "Sir Joshua is not worse. The diseased eye is not more diseased, and the other eye continues, and it is now hoped and believed will continue undiseased. He has ventured to paint a little. And as hope is prodigal, he still looks forward to painting much more."

A newspaper, September 11, 1789, says : "As a *national* painter—of great and historical subjects—as a fortunate delineator of taste and fancy, long, indeed, will it be, before the ample space he occupied is filled. Much, perhaps, will be done by RUSSELL, by HAMILTON by LAWRENCE, by COSWAY, and BOWYER ; but Sir Joshua united such great talents, that it certainly will require a multitude to supply his place."







A newspaper, 1789, says : " Sir Joshua Reynolds is rather better, but from the nature of his malady there is little hope of its removal. It is that disease of the nerves called *Gutta serena*, which Milton translates with such effect literally :

‘ Those eyes, that roll in vain,  
So thick a *drop serene* hath quench’d their orbs.’ ”

A newspaper, 1789, says : " Sir Joshua Reynolds is rather better, but not so amended as to allow him to resume his art.

" Sir Joshua Reynolds has been worse ; he is *now* better—particularly in the eye last and least affected ; all exercise of his art, indeed even common reading, are forbidden. Rowley as well as Sir G. Baker has been consulted."

A newspaper, September 11, 1789, says : " Sir Joshua Reynolds having experienced the afflictive loss of one eye, is indeed a most serious loss to the public ; his friend BURKE has now a better opportunity of getting on—his blind side "

The following are exact extracts from Sir Joshua's will.

March 9, 1792. Sir Joshua Reynolds's will, or rather the instrument which directs the disposal of his property, is dated November 5, 1791, and begins as follows :

" As it is possible that I may shortly be deprived of my sight and be unable of executing any formal will, I desire that the following memorandum may be considered as my last will and testament.

" I commend my soul to God, in humble hopes of his mercy, and my body to the earth."

Sir Joshua then wills to his niece, Miss Palmer, all his property, real and personal, not otherwise disposed of in the memorandum, specifying that this bequest includes his house at Richmond, his house in Leicester Fields, his money in the funds, and all his pictures, furniture, books, and plate.

" To Mrs. Gwatkin, ten thousand pounds 3 per cent. consols.

" To his sister Frances Reynolds, the interest of £2,500 to be placed in the funds, the principal to devolve, at her decease, to Miss Palmer.

" To the Right Hon. Edmund Burke £2,000, besides the £2,000 before lent to him, the bond for which sum, and for the interest, he desires may be null and void.

" To the Earl of Upper Ossory the choice of any picture of his (Sir Joshua's) painting.

" To Lord Palmerstone, the second choice.

" To Sir Abraham Hume, Bart., the choice of his Claude Lorraines.

" To Sir George Beaumont the ' Return of the Ark,' by Sebastian Bond (Bourdon).

" To Mr. Burke, Mr. Metcalfe, Mr. Malone, and Mr. Boswell, two hundred pounds each, to be expended, if they think proper, in the purchase of a picture for each, at the sale of his paintings, to keep for his sake.

" To Mr. Mason his miniature of Milton, by Cooper.

" His miniature of Oliver Cromwell, by Cooper, to another gentleman.

" To his nephew Wm. Johnson of Calcutta his watch and seals.

" To the Duke of Portland, his picture, the Angel Contemplation, the upper part of the Nativity.

" To Mrs. Bunbury, the portrait of her son.

" To Mrs. Gwyn, her own portrait with a turban."

The memorandum is written very loosely upon one folio sheet of paper, without the use of formal terms, or of the customary phrases. By the arrangement of the articles it should appear that Sir Joshua had composed

the whole somewhat hastily ; for the name is signed in the middle of the document, and the later bequests are given in the form of notes.

The will was proved the 28th of February, 1792.

The picture by Sebastian Bourdon is now in the National Gallery. It was much prized by Sir Joshua, and mentioned in one of his Discourses.

REYNOLDS, Sir Joshua, P.R.A.

Page 792 (No. 1).

Dr. Waagen, vol. i., p. 413, speaking of Sir Robert Peel's pictures in 1850, says : " His own picture, still in youthful years, of singular animation, and carefully executed in bright and clear Rembrandt-like tones."

REYNOLDS, Sir Joshua, P.R.A.

Page 796 (No. 2).

1772.

Dr. Waagen, vol. iii., p. 220, describes one in 1851 as being the property of Howard Galton, of Hadzor, Droitwich. " His own portrait in youthful years, very animated."

\*REYNOLDS, Sir Joshua, P.R.A.

1773.

Mr. H. Chandos Pole Gell, of Hopton Hall, Wirksworth, Derbyshire, writes : " I have a portrait of Sir Joshua painted on the back of an old canvas in his LL.D. gown, which the late Philip Gell (son of Sir J.'s sitter) always said was painted by Sir Joshua himself."

REYNOLDS, Sir Joshua, P.R.A.

Page 800.

Dr. Waagen, vol. i., p. 336, says in 1850 : " The Vernon Gallery also possesses two examples of this master ; his own very animated and warmly-coloured portrait (No. 51)."

REYNOLDS, Sir Joshua, P.R.A.

Page 801.

Dr. Waagen, in 1857, Supp., p. 341, describing Earl Amherst's collection at Knole, says : " No. 13. His own portrait, holding a paper in his right hand. Among the various portraits of himself this is remarkable for warm and clear colouring and careful carrying out."

REYNOLDS, Sir Joshua, P.R.A.

Page 803.

*Three-quarter length.*

Engraved a second time by Val. Green, A.R.A. ; size,  $4\frac{1}{2} \times 3\frac{1}{2}$  in.

REYNOLDS, Sir Joshua, P.R.A.

Page 804.

Dr. Waagen, Supp., p. 311, when describing Mr. Morrison's pictures, says : " His own portrait in youthful years, on canvas, 2 ft.  $\times$  2 ft.  $6\frac{1}{4}$  in., animated, but inferior to the portraits of Sir Joshua by himself in the untruthful and sulphury tone."

Waagen must have been mistaken about "youthful years."

REYNOLDS, Sir Joshua, P.R.A.

Page 804.

Dr. Waagen in 1850, vol. ii., p. 24, says of the royal portrait : " Portrait of himself with spectacles, indicating a man of genius, of great decision of character. The conception is extremely spirited, and the modelling very careful ; but grey in the shadows and colder in the lights than his pictures usually are."

REYNOLDS, Sir Joshua, P.R.A.

Page 806.

The Duke of Leeds' picture is on panel, not canvas.

\*REYNOLDS, Sir Joshua, P.R.A.

1788.

Miss Helen Bogue, of 14, Warnborough Road, Oxford, writes : " The portrait of Sir Joshua Reynolds came into the hands of my great-grand-uncle, William Rosdew of Beechwood, by whom it was left to my great-grandfather, General Mudge ; it is 30  $\times$  24 in., in a brown snuff-coloured coat with velvet collar, and much the same date as the portrait in the Dulwich Collection."

REYNOLDS, Sir Joshua, P.R.A.

Page 808 (No. 4).

This picture was left by Dr. Brocklesby in 1797 to Dr. Thomas Young, F.R.S., etc., and was bequeathed by him to his widow, who in 1859 left it to her husband's nephew.

REYNOLDS, Sir Joshua, P.R.A.

Page 809 (No. 4).

An enamel of Sir Joshua by W. Grimaldi was exhibited at the Royal Academy in 1792, No. 263.

A newspaper, 1792, says : " Nos. 260 and 263. These would be tolerable pictures were they originals, but they are both copies from Sir Joshua, and far behind his."

\*REYNOLDS, Sir Joshua, P.R.A.

A portrait of Sir Joshua appears to have belonged to the Earl of Charlemont in 1846, as the following is a copy of an inscription to Sir Joshua



Reynolds, appended to the picture in Lord Charlemont's handwriting, dated 1846 :

“ Sir Joshua Reynolds  
Regiæ Academiæ prise  
Pictorum sui sæculi  
Facile Princeps,  
Suspendit picta vultum mentemque tabella.  
The head of the Rising English School,  
Who formed his Pupils,  
Not only by his example,  
But by his precepts.  
Nor yet content with excelling all men  
In this his favourite science,  
He surpassed in all the qualities  
Which depend upon the genius, or the heart ;  
And richly endowed with every accomplishment,  
With every grace,  
And with every virtue,  
In all his numerous and varied works,  
He never portrayed a more amiable,  
Nor better man  
Than himself.”

“ In the year 1785, Lord Charlemont was elected the first President of the Royal Irish Academy, and the subject of this notice was one of the early members of this Institution.”—*Life of James Gandon, M.R.I.A., F.R.S., etc., Architect*, prepared for publication by the late Thomas J. Mulvany, Esq., R.H.A. ; published by Hodges and Smith, Dublin, 1846.

REYNOLDS, Sir Joshua, P.R.A.

Page 811.

Sir Vere de Vere's picture was No. 883 in the 1853 Exhibition.

\*REYNOLDS, Sir Joshua, P.R.A.

A picture described as the artist in spectacles and grey coat, 30 × 25 in., was sold at Christie's, June 10, 1899, Lot 42, for £42, to Holland.

REYNOLDS, Sir Joshua, P.R.A. (Relics.)

Page 814.

Facing this page is given an illustration of the following relics of Sir Joshua Reynolds—the property of Sir Robert Edgcumbe, of Sandy :

Tea caddy.

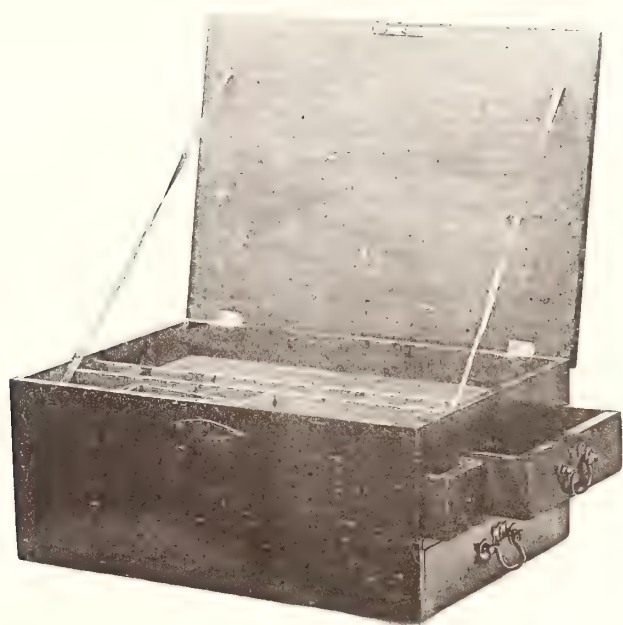
Snuff box.

Spectacles and case.

Palette.

Paint box and three books.







The following relics should be added to those in the possession of Sir Robert Edgcumbe. He has inherited the last five relics, 15-19, from his cousin, F. T. Colby, since the publication of the first portion of this work :

11. Shagreen spectacle case.
12. Four pen-and-ink sketches.
13. Sir Joshua's book-plate, by Bartolozzi.
14. Mourner's Memorial card, by Bartolozzi.
15. Another palette, mahogany ; square,  $10\frac{1}{2} \times 6$  in.
16. His mahogany paint box ;  $21 \times 15$  in., and 9 in. high.
17. Another suit ; coat and breeches ; pale heliotrope silk, with small purple spots.
18. His silver skewer, with his crest ;  $13\frac{1}{2}$  in. ; weight,  $3\frac{3}{4}$  oz.
19. One of his palettes ; of red deal ; oval,  $16 \times 11\frac{1}{2}$  in.

Nos. 13 and 14 are reproduced facing page 1392.

REYNOLDS'S (Sir Joshua), BLACK SERVANT. Page 814.

EXHIBITED.

British Institution, 1844, No. 127, as a Negro's head, by the Hon. Frederick Byng.

REYNOLDS, Miss. Page 819.

Sat in June, 1758. *See* DIARIES.

REYNOLDS, Captain. Page 820.

Sat in July, 1758. *See* DIARIES.

\*REYNOLDS, Mr.

Sat in April, 1758. *See* DIARIES. Probably a first sitting by Captain Reynolds. *See* above.

\*RICHARDS, Mrs.

Sat in July, 1771. *See* DIARIES.

\*RICHARDSON, Mr.

Sat in October, 1759, October, 1760, and July, 1766. *See* DIARIES.

\*RICHARDSON, Mrs.

Sat in October, 1759. *See* DIARIES.

\*RICHIE, Mr.

Sat in July, 1784. *See* DIARIES.

\*RICHMOND, Mary, Duchess of.

*Half length, canvas 30 × 25 in.*

Profile, to the left; head leaning down, looking at embroidery or tambour work she is doing with her left hand on a green pillow. She wears a brown dress and waistcoat, with a white scarf closely tied round the neck.

The picture was presented by Charles, 3rd Duke of Richmond, to his valued friend and physician, Dr. Brocklesby, who at his death in 1797 bequeathed this and all his pictures, which he had collected under the guidance of his intimate friend Sir Joshua Reynolds, to his nephew, Dr. Thomas Young, F.R.S., etc. He bequeathed them in 1829 to his widow, and she in 1859 to her nieces, the Misses Chambers. It now belongs to their nephew, Captain Chambers, R.H.A., and hangs at 44, Great Cumberland Place.

RIDGE, Miss.

Page 824.

EXHIBITED.

Paris, 1900, No. 40, by Sir Charles Tennant, Bart.

\*RIGAUD, Mr.

Sat in March, 1782. *See* DIARIES. Probably John Francis Rigaud, R.A.

A portrait group by Rigaud, purchased at Christie's a few years back, is now in the National Portrait Gallery.

The portraits are Sir Joshua Reynolds, P.R.A., Sir William Chambers, R.A., and Joseph Wilton, R.A. It was exhibited at the Royal Academy in 1782, No. 111, as "Portraits of Three Artists," intended as a pendant to the "Portraits of Three Artists," Bartolozzi, Carlini, and Cipriani, exhibited by him in 1777, No. 278.

\*RIGBY, Mr.

Sat in February and June, 1777. *See* DIARIES.

"The jovial, unblushing, free-living paymaster of the forces, henchman of the Bedfords, fiercely attacked by Junius, under whose roof Sir J. enjoyed many a genial day—in company with the Garricks."—TOM TAYLOR, vol. ii., p. 183.

\*RILAND, Mr.

Sat in February, 1761. *See* DIARIES. Probably W. Wynn Ryland, the engraver.

\*ROBERTS, Mr.

Sat in February, 1789. *See* DIARIES.

ROBERTSON, William, D.D.

Page 826.

Exhibited at Royal Academy, 1772, No. 207, as "portrait of a gentleman, half length."

ENGRAVED.

W. C. Lizars, 1821. From the original in the possession of Lord Robertson.

ROBINSON, Richard, D.D.

Page 827.

Primate of all Ireland. Sixth son of William Robinson, of Rokeby, Yorkshire.

ROBINSON, Richard, D.D.

Page 828 (No. 3).

Walpole says in his Royal Academy Catalogue of 1775, "most admirable."

ROBINSON, Richard, D.D.

Page 829.

The Order of St. Patrick was founded February 5, 1783, and Dr. Robinson was the first chaplain of the order.

ROBINSON, Sir Septimus.

Page 829.

He was brother to Richard Robinson, Archbishop of Armagh.

ROBINSON, Mrs. Mary.

Page 831.

A Second State of the Dickinson plate was sold at the Earl of Bessborough's sale, March 17, 1897, for £35 14s.

ROBINSON, Mrs. Mary.

Page 832.

Dr. Waagen, when speaking of Mr. Munro's collection, vol. ii., p. 140, says : " Mrs. Robinson, the actress, in the character of Perdita, of great reality, the colouring true and transparent."

ROBINSON, Mrs. Mary, as "Contemplation."

Page 833.

*Half length, canvas 29 × 24½ in.*

Described by Dr. Waagen in 1854, vol. ii., page 229, as belonging to the Hon. Edmund Phipps.

The picture is No. 45 in the Wallace Collection.

\*ROBINSON, Mrs. Mary.

A picture of her belongs to J. B. Hilditch, Asgill House, Richmond.

ROCHE, Lady.

Page 835.

Painted in 1759.

Partly paid for before 1760, Lady Ecklin for Mrs. Roach's draperie, £8 8s.

ROCKINGHAM, Charles, 2nd Marquess of.

Page 836.

In a note-book by Thomas Phillips, R.A., now the property of Captain Phillips, he writes :

"Sep<sup>r</sup> 1805 Copy of Sir Jos Reynolds Marquess of Rockingham for Doncaster Hall W L."

Dr. Waagen, in 1854, vol. iii., p. 338, says of the picture at Wentworth House : " Serious and dignified in conception, of admirable keeping, and carefully carried out."

A monument was erected at Wentworth to Lord Rockingham in 1788, 26 ft. square and 90 ft. high, with an inscription by E. Burke ; this monument has been engraved.

Dr. Waagen, describing the Earl of Hardwicke's pictures at Wimpole in 1857, Supp., p. 522, says : " In the costume of a Knight of the Order of the Garter. The background, a curtain. Animated and admirably coloured, especially the hand. The costume is treated with taste. Full length, life-size figure."

ROCKINGHAM, Charles, 2nd Marquess of. Page 837 (No. 2).

This picture was presented by the Marquess of Rockingham to the city of York, and now belongs to the Lord Mayor and Corporation of York. It hangs in the Mansion House, York.







The payment for this picture has been placed under No. 1, on page 837, and that for Earl Fitzwilliam's picture under No. 2 ; these payments should be transposed.

ROCKINGHAM, Charles, 2nd Marquess of.      Page 837 (No. 4).

EXHIBITED.

Birmingham, 1900, No. 16, by the Earl of Rosebery.

\*RONGIN, Mr.

Sat in January, 1758.    *See* DIARIES.

\*ROPER, Mrs.

Sat in December, 1786.    *See* DIARIES.

\*ROSS, Colonel.

Sat in February, 1757, as Coll. Ross.    *See* DIARIES.

\*ROTH, Mr.

Sat in March, 1777.    *See* DIARIES.

\*ROTH, Mrs.

Sat in April, 1788.    *See* DIARIES.

ROTHES, John, 8th Earl of.

Page 844.

He was born about 1700, and succeeded as 8th Earl in 1722.

\*ROTHES, John, 8th Earl of.

Sat in July, 1769, as Lord Rothes.    *See* DIARIES.

\*ROVEY, Captain.

Sat in March, 1758.    *See* DIARIES.

\*RUSH, Mr.

Sat in March, 1759. *See* DIARIES.

\*RUSSIAN AMBASSADOR.

Sat in November, 1758, November, 1770, and November, 1777. In 1770 he is entered as Russian Chamberlain and in 1777 as "Imperial Ambassador."

RUTLAND, Mary Isabella, Duchess of.

Page 851.

ENGRAVED.

Samuel Cousins, R.A., 1877,  $23\frac{5}{8} \times 15$  in.

Walpole remarks in his Royal Academy Catalogue of 1785: "Natural, but too black and white."

\*RUYSBRACK, Mr.

Sat in February, 1762. *See* DIARIES. Probably John Michael Rysbrack the sculptor.

SACCHINI, Signor.

Page 857.

Dr. Waagen, when writing of Earl Amherst's collection at Knole in 1857, Supp., p. 341, says: "The well-known composer, Sacchini; an intellectual face; broadly-treated, with a certain ostentation of freedom and with less truth of tone than usual."

SACKVILLE, Lord George.

Page 857.

The republished plate issued in 1777, twelve years after McArdell's death, differs materially from that published in 1759, which is described on page 857. In the reissue the breastplate is replaced by a waistcoat with six buttons. The horse has been removed, and a plain column introduced. Instead of the right hand *grasping the sash*, the fingers are unfolded higher up on the hips of the figure, and the sash left out.

At first it seems as though there are two pictures, but a close examination of the altered plate shows that it is taken from the one brought out in 1759, altered in the parts indicated.

The alteration was doubtless made to remove all attributes of a military character, in consequence of his having been dismissed the service; the first state was published as Lord George Sackville, and the second as Lord George Germaine.

His son Charles became 2nd Viscount Sackville in 1785, and succeeded in 1815 as 5th Duke of Dorset, which title became extinct at his death in 1843.

Lord George Sackville was painted by Romney, as Lord George Germaine, and that picture was engraved by J. Jacobi in 1780.

SACKVILLE, Hon. Diana.

Page 859.

Walpole in his Royal Academy catalogue of 1779, calls No. 251 "Lady Crosby."

**\*ST. ALBANS, Mr.**

Sat in June, 1757. *See* DIARIES.

**\*ST. ALBANS, Mrs.**

Sat in June, 1757. *See* DIARIES.

**\*ST. ALBIN, Madame de.**

Sat in March, 1786. *See* DIARIES.

**\*ST. JOHN, Lord.**

Sat in April, 1766. *See* DIARIES.

**ST. LEGER, Colonel John Hayes.**

Page 862.

Sat in January, 1779, as Mr. St. Leger. *See* DIARIES.

**\*SALT, Mr.**

Sat in April, 1781. *See* DIARIES.

**\*SANBY, Mrs.**

Sat in May, 1759. *See* DIARIES.

**SAUNDERS, Admiral Sir Charles.**

Page 866.

This portrait was bought in at Shugborough Hall, near Stafford, August 10, 1842, Lot 33, George Robins, auctioneer.

This paragraph appears against the wrong picture on page 867. It should refer to the Earl of Lichfield's picture.

**\*SAYE AND SELE, Lord.**

Thomas Twisleton claimed the barony of Saye and Sele, and was summoned to Parliament in 1781. He married, in 1767, Elizabeth, daughter of Sir Charles Turner, Bart.

Sat in April, 1780, as Lord Say and Sale. *See* DIARIES.



\*SAYE AND SELE, Lady.

Sat in April, 1780, as Lady Say and Sale. *See* DIARIES.

SCHINDLERIN, Madame.

Page 869.

Dr. Waagen, in 1857, Supp., p. 340, says: "Portrait of a popular singer, by name Schindlerin. In an oval. The ground grey; the expression very sentimental; the execution of great mastery."

\*SCOBBLE, Mr.

Sat in October, 1764. *See* DIARIES.

\*SCOTT, Sir William.

Probably of Kew Green, Surrey. Title extinct.

Sat in November, 1788. *See* DIARIES.

SCOTT, Lady Frances, and her Brothers.

Page 870.

*Three-quarter length, canvas 55 × 44 in.*

The boys are in Vandyke dresses, with broad lace collars. The duke is in profile, and extends his left hand, clasping that of his sister, who presses flowers to her breast with her right. Lord Campbell Scott is full face, and has his right hand on the duke's shoulder. The duke leans his right elbow on a pedestal; columns to the right; landscape to the left.

The picture is signed J. Reynolds, 1758, on the right bottom corner.

The picture was left by Lady Douglas to her daughter, the Hon. Caroline Lucy Douglas, who married Admiral Sir George Scott, K.C.B. (of Gala). Lady Scott left the picture to Charles Stirling-Home-Drummond Moray of Abercairny and Blair Drummond, and at his death in 1892 it came into the possession of his son, Lieut.-Colonel Henry Stirling-Home-Drummond of Blair Drummond, Perthshire, the present owner.

\*SCOTT, Dr.

Sat in January, 1781. *See* DIARIES.

\*SCOTT, Mr.

Sat in March, 1780. See DIARIES.

\*SCOTT, Miss.

Sat in October, 1780. See DIARIES.

SEAFORTH, Mrs., and Child.

Page 871.

Major-General Barwell Barwell writes, August 24, 1900: "... not so the picture of her (Miss Matilda Barwell) mother, 'Mrs. Seaforth,' really *Mrs. Lyne*; this lady's brother was a Dr. at Rowlands Castle. Mrs. Lyne must have been lovely; anyhow she became the favourite of mistresses; there were 4 children, 3 girls and a boy; the latter went out to India, was a right good fellow and a good sportsman; the present racecourse at Calcutta was his doing; Jemmie never married, and died in Calcutta in 1838. Of the girls, who were all very lovely, the eldest married a Vicomte d'Amboise, who was an aged beau. The second daughter, 'Belle,' married Drax Sawbridge, and she died at Brighton; it was to this half-sister that the boy in the picture (Richard Barwell and Son) left his fortune. The third and youngest sister was Matilda, who kept Jemmie's house in Calcutta for him when he was magistrate, refused many good offers, and afterwards lived at Brighton, where she died at an advanced age in 1874; 84 or 86, I think, was her age."

The history of this picture is the same as that of the replica of Richard Barwell and Son; both pictures were evidently left or given to Mrs. Seaforth by Richard Barwell, and remained in the possession of her youngest daughter Matilda until 1863, when this picture was sold at Christie's; the other probably remained in her possession until her death in 1874.

SEARLE, Mrs.

Page 873.

Sold at Greenwood's, April 15, 1796, Lot 59, as Innocence, unfinished, to Ford, for £17 6s. 6d.

EXHIBITED

Royal Academy, 1882, No. 168, by F. Clare Ford.

Dr. Waagen in 1854, vol. ii., p. 225, says: "A girl with a lamb; very naïve in conception, and charming in the sfumato of the deep chiaroscuro, but unfinished."

See GIRL CARESSING A LAMB, page 1123.

SELWYN, George Augustus.

Page 875.

Son of Colonel John Selwyn, and M.P. for Gloucester, 1747, and for Luggershall.

SEYMOUR, Lady Caroline.

Page 876.

Her daughter *Caroline*, born 1755, married William Danby; and *Georgina*, born 1756, married Count de Durfort. This is reversed on page 876.

See LADY IN LARGE WHITE HAT, page 1104, and LADY IN STRAW BONNET, Addenda.

SEYMOUR, Henry.

Page 877.

The picture belongs to Miss Isabella Seymour.

SEYMOUR, Miss Georgiana Augusta Frederica, afterwards Lady Charles Bentinck. Page 80.

*Half length, canvas 30 × 25 in.*

As a child, standing in a landscape; hands crossed; in a white mob cap trimmed with blue ribbons, and a white dress with lace cross-over.

She was the natural daughter of George, Prince of Wales, by Grace Dalrymple Elliott. Born March 30, 1782, and christened at Marylebone Church, July 30, 1782, Lord Cholmondeley and one or two other persons only being present. The following is a copy of the register at Marylebone Church:

“July 30, 1782. Georgiana Augusta Frederica Elliott, Daughter of His Royal Highness George, Prince of Wales, and Grace Elliott—b. 30 March.”

Her mother left England to reside in Paris about 1786, the child being left in charge of Lord and Lady Cholmondeley; but she was occasionally permitted to visit her mother in Paris. She was as a child known as Miss Elliott, but changed her name to Seymour at a later date, and it was as Miss Seymour that she married, September 21, 1808, Lord Charles Bentinck, third son of William, 3rd Duke of Portland. She died December 10, 1813, leaving an only daughter, Georgiana Augusta Frederica Cavendish-Bentinck, who died about 1884.

Sat in March, 1784, as Miss Elliot.

Exhibited at the Royal Academy, 1785, No. 423, as “A little girl.”

*Morning Herald*, 1785: “No. 423, a little girl—a fancy study, pleasing and natural.”

“Grace Dalrymple was born in Scotland about 1765, and was the youngest of the three daughters of Hew Dalrymple. She was educated at a convent in France, and when fifteen returned to her father's house, where at a supper Dr. Elliot (a man older than her father, and who was created a baronet in 1778, and died at Lord Melbourne's seat, Brockett Hall, 7th

November, 1786) saw and so admired her that he offered marriage and was accepted. When brought into society, this young and lovely woman, unsuitably married, and ignorant of the world, yielded to temptation, and her husband procured a divorce and obtained large damages from her seducer. She was then brought to France by her brother, but came back to England with Lord Cholmondeley and met the Prince of Wales, who became much attached to her. . . . She died at Ville d'Avray before 1830."—J. CHALONER SMITH, *Part IV., Div. II.* (Additions and Corrections).

The following extracts are from "Journal of my Life during the French Revolution," by Grace Dalrymple Elliott, published in 1859:

"I used frequently to meet Her Majesty (Marie Antoinette) when I was driving in my curricule. Of course I showed her every mark of respect in my power, at which she expressed herself much pleased. Indeed, she had the condescension to send one of her equerries, M. de Chatiers, after me, to ask me now my daughter was, as Her Majesty had been good enough to think her a beautiful child, and to take great notice of her when she was about three years old at St. Cloud, and had sent the Duke de Liancourt for her, and kept her upon her knee all the time their Majesties were at dinner. From that moment I always felt myself obliged to the queen for her kindness to my child" (pages 39 and 40).

"I saw him (the Duke of Orleans) that same day (July 14, 1790). He dined with me, as did the Duc de Biron and others. He had brought me letters from England, where he had seen my daughter" (page 50).

"We have referred to her (Grace Dalrymple Elliott) exquisite beauty. Mrs. Elliott's daughter, Lady Charles Bentinck, who was always very affectionate to her, used to say that on looking round on the brilliant assemblage of lovely women to be found in the Opera House in London, she saw no one comparable to her mother for beauty and elegance of manners" (page 204).

The picture was engraved by J. Brown  $2\frac{3}{4} \times 2\frac{3}{8}$  in., in 1858, and inscribed in the first edition "Lady Charlotte Bentinck," altered in the second edition to "Lady Charles Bentinck."

The biography given on page 80 is incorrect, the error being caused by the inaccurate title on the plate.

William, 3rd Marquess of Cholmondeley, wrote from Cholmondeley Castle, Malpas, Cheshire, September 13, 1884:

"I fear that I cannot give you much intelligence respecting the portrait of Lady Charles Bentinck. The picture was never in my possession, but I believe my late brother had charge of it until Miss Bentinck had her house in Chester."

The picture, which formerly belonged to Lady Charles Bentinck's daughter, Miss Georgiana Cavendish-Bentinck, is now in the possession of Morris K. Jesup, of New York.

A miniature of her was exhibited in 1792 by A. Plimer as "A young Lady"; the name was given by a newspaper as "Miss Elliott."

SHAMEE, Mr.

Page 879.

Sat in October, 1762. See DIARIES.







SHANNON, Richard, 2nd Earl of, when Viscount Boyle. Page 879.

EXHIBITED.

Paris, 1900, No. 69, by Mrs. Morland Agnew.

\*SHANNON, Richard, 2nd Earl of, when Viscount Boyle.

*Three-quarter length, canvas 50 × 40 in.*

In powdered wig; looking towards the left; right hand in breeches pocket; broad cuffs and lace frills; seven buttons on coat, landscape to the left.

This picture, which is the same in composition, but slightly different in the colour of the costume from that described on page 879, belongs to the Earl of Cork.

SHEFFIELD, John, Lord.

Page 880.

He was originally in the 21st Light Dragoons ("Royal Foresters"), raised by Lord Granby. He afterwards raised a regiment on his own account, and was very active in suppressing the Gordon Riots, and personally threatened Lord George Gordon in the House of Commons.

\*SHENE, Colonel.

Sat in August, 1759. See DIARIES, and SKENE, page 1411.

SHERIDAN, Right Hon. Richard Brinsley.

Page 885.

The picture is in the possession of his great-grandson, Algernon Thomas Brinsley Sheridan, of Frampton Court, Dorset.

SHERIDAN, Mrs., as "St. Cecilia."

Page 887.

Dr. Waagen, when describing the Bowood Collection in 1851, vol. iii., p. 160, says: "Mrs. Billington as St. Cecilia; an excellent and warmly-coloured portrait. The two angels perhaps intentionally border on the humorous."

Dr. Waagen is in error in calling the picture Mrs. Billington.

There is a crayon copy of a portion of this picture at Compton Place, Eastbourne, the property of the Duke of Devonshire.

An impression in colours of the Watson plate was sold at the Bessborough sale, March 17, 1897, for £32 11s. See LINLEY, page 587.

Northcote says : "I remember Sir W. W. Wynn employed Sir Joshua and Dance, who was a very eminent designer, to ornament a music-room he had built. Sir Joshua on this occasion painted his St. Cecilia, which he made very fine at first, but afterwards spoiled it, and Dance chose the subject of Orpheus."—HAZLITT'S *Conversations*, 1894, pp. 222, 223.

## \*SHIPLEY, Mrs.

Sat in February, 1777, March, 1779, February, 1780, and March, 1781.  
See DIARIES.

## \*SHIPLEY, Miss.

Sat in June, 1782. See DIARIES.

## \*SHIRLEY, Lady F.

Sat in October, 1764. See DIARIES.

## \*SHIRLEY, Captain.

Sat in September, 1758. See DIARIES.

## \*SHULDHAM, Lord.

Molyneux Shulldham, Vice-Admiral, R.N., and M.P. for Fowey, was elevated to the peerage of Ireland in 1776, and died in 1798, when the title became extinct.

Sat in March, 1779, as Lord Shuldon. See DIARIES.

## \*SICARD, Mr.

Sat in June, 1757. See DIARIES.

In the description of this picture it should read "head turned to the right."

M. de Calonne must have purchased this picture from Sir Joshua shortly after 1787, when he came to England. He left in 1789.

Dr. Waagen writes in 1854, vol. ii., p. 172 : "The celebrated actress, Mrs. Siddons, as the Tragic Muse; whole length, the size of life. If we overlook the modern conception and the modern costume, the picture has really great excellences. The expression of the countenance is refined and noble; the colouring is delicate, clear, and at the same time

warm ; the dress and the background approach Rembrandt in effect. The picture was painted in 1785, and proves that the artist, then sixty-two years of age, still possessed all his powers in unimpaired vigour."

ENGRAVED.

Joseph Webb, 1798,  $21\frac{7}{8} \times 15\frac{7}{8}$  in.

Richard Josey, 1892,  $21\frac{1}{2} \times 15\frac{1}{2}$  in.

A newspaper, 1795, says : "The Tragic Muse is a fine figure, but we think the great armchair might have been spared."

For a further account of M. de Calonne, *see* WHITEFOORD, page 1434.

SIDDONS, Mrs.

Page 896.

The Dulwich picture.

This picture is signed and dated 1789 on the edge of the dark olive velvet cloak which envelopes the knees ; on the other picture the date is 1784.

It is stated in the Dulwich Gallery catalogue that "These figures are called by some Pity and Terror, and by others Pity and Remorse, but are more like Crime and Remorse. One bears a bowl and the other the dagger of Tragedy, and there is nothing of pity in the expression or action of either. Sir Joshua painted the head of one of these figures from his own, and the study is in the possession of Mr. W. Mayor."

Dr. Waagen, vol. ii., p. 348, says : "Mrs. Siddons as the Tragic Muse, on the contrary, has less clearness and depth of colouring than that belonging to the Marquis of Westminster, and is manifestly only a repetition of it."

The plate by Bromley was engraved from the Dulwich picture, and not from the Duke of Westminster's, as stated on page 896.

SKENE, Captain.

Page 901.

Sir Robert Edgcumbe writes, August 31, 1899 : "I learn that the Captain Skene who I thought might be Philip Skene of Hallyard, was a Captain Skene of Pitburg. That is all the letter says ; does not give him a Christian name or say more. There are Skenes of Pitburg in Burke's 'Landed Gentry,' but I cannot make out which of them."

Captain Skene sat in October, 1758, and as Colonel Shene in August, 1759.

SKRYMSHIRE, Charles Boothby.

Page 902.

Dr. Waagen in 1851, vol. iii., p. 40, says : "Prince Boothby, Esq. Delicate and animated in conception ; easy in arrangement. The colour unfortunately somewhat faded."

A small copy of this picture, probably by T. Phillips, R.A., belongs to Clarence Elioart, who writes, October 18, 1900 :

"It was left to me by my late mother, and is described in her will as the portrait of Mr. Boothby by Reynolds. I have always understood that this Mr. Boothby was engaged to a Miss Darby, who was my grandmother's aunt, and that he gave her this portrait of himself, but did not live to marry her."

Dr. Waagen in 1851, vol. iii., p. 40, says: "A lady with a letter in her hand, sitting in a contemplative position. To the knees. Of a refined and peculiar charm."

In a note-book by Thomas Phillips, R.A., now in the possession of Captain Phillips, he says:

"1829. Copy of a lady from Sir Joshua at Petworth; a mistress of Prince Boothby."

This copy was bought in at Christie's, May 9, 1846 (T. Phillips, R.A., owner), Lot 40, as a copy by Phillips of a lady from a picture at Petworth, for £22 1s.

### \*SKYNNERS, Mrs.

Sat in May, 1757. See DIARIES.

### SLIGO, Marchioness of.

At the Bessborough sale at Christie's, March 17, 1897, a proof before any letters called Marchioness of Sligo was sold (it was described as by S. W. Reynolds), for £45 3s.

The compilers cannot find this print recorded either in Chaloner Smith or Dr. Hamilton, and conclude it must have been sold under a wrong name.

There was no Marquess of Sligo until 1800. He married, when Earl of Altamont, in 1787, Lady Louisa Howe.

### \*SMEATON, Mr.

Sat in April, 1760. See DIARIES.

### SMELT, Captain Leonard.

In a letter from John Mudge to J. Northcote, R.A., from Boconnoc, January 29, 1775, he says:

"I hope, however, you will give me credit, when I assure you, that it has not arisen from want of gratitude or friendship; for I have in truth stood self-condemned, ever since the last obliging present you made me of the excellent copy of my friend Mr. Smelt's picture; so very good a one that, if you had pleased, you might have kept the original, and palmed off the copy upon me; for except the advantage the former has from the mellowness of tone, which is only discoverable when the two are side by side of each other, I protest I should not have known yours from the original. The same cause or causes, which have delayed my very hearty thanks to you for it, have hitherto delayed my sending it to the family; which I shall however do now very soon."

Canon Stamford Raffles Flint says, in his book of "Mudge Memoirs,"

published in 1883, in a note to page 102, that the original by Sir Joshua Reynolds is in the possession of Mrs. Bogue. It now belongs to Mrs. Booth, at Burnham Gore, Maidenhead.

SMITH, John, D.D., F.S.A.

Page 906.

*Half length, oval.*

In Vice-Chancellor's robes, with large wig and bands.

"A good picture for likeness."—WILLIAM COLE, the Antiquary.

The picture was presented by Dr. Smith to Caius College, Cambridge, in 1765.

\*SMITH, Sir Robert.

Sat in February, 1787. See DIARIES.

This sitting was given in the same month as that of his wife with the children. See page 909.

\*SOMERS, Charles, Lord.

Sat in March, 1788. See DIARIES.

Charles Cocks, born at Castle Ditch, June 29, 1725, was M.P. for Reigate, and created a baronet, September 19, 1772, and a peer of Great Britain, May 17, 1784, as Lord Somers. He married, first, August 2, 1759, Elizabeth, daughter of Richard Eliot of Port Eliot; she died January 1, 1771; secondly, May 20, 1772, Anne, daughter of Reginald Pole of Stoke, and granddaughter of Francis Buller of Morval. His lordship died January 30 1806.

SOMERS, Elizabeth, Lady.

Page 911.

This lady never was Lady Somers. She married Charles Cocks in 1759, and the sittings are recorded on page 182, under Mrs. Cocks. She died in 1771, before her husband was created a baronet.

Lady Henry Somerset writes from Eastnor Castle, November 12, 1900: "I have no picture by Sir Joshua of Charles, Lord Somers, or of Anne, Lady Somers, but I have a small picture of Lady Somers, who was Lord St. German's daughter. It is a small head, and must have been painted when Sir Joshua was extremely young. Indeed, it is supposed to be his first picture. I have no others."

Lady Henry Somerset is the daughter of the 3rd Earl Somers.



**\*SOMERS, Anne, Lady.**

Sat in March, 1789. *See* DIARIES.

Anne, daughter of Reginald Pole, married, May 20, 1772, as his second wife, Charles Cocks, 1st Lord Somers ; died April 25, 1833.

**SOMERSET, Edward, Duke of.**

Page 911.

In a note-book by Thomas Phillips, R.A., now in the possession of Captain Phillips, he says :

“1810. Duke of Somerset in the action and dress of the M. of Granby, by Sir Joshua, for the Duke of Northumberland.”

**\*SOMERSET, Lady Mary Isabella.**

In a white dress and blue ribbons ; lace cap trimmed with blue ; looking to the left.

There is a beautiful crayon drawing of her as a child at Compton Place, Eastbourne, the property of the Duke of Devonshire.

The drawing is very like Sir Joshua's work in crayons ; it is sketchy and bold.

**SONDES, Lady.**

Page 914.

Sat in June, 1760, as Lady Sounds, Senr. She sat again in May, 1764, as Lady Sondes. *See also* MRS. WATSON, page 1036.

The picture was sold by Messrs. Dowdeswell to L. Hamilton McCormick, of 101, Rush Street, Chicago, U.S.A., and Berkeley House, Berkeley Square, the present owner.

**SOUTHCOT, Mrs. *See* MISS LUTTRELL, pages 598 and 1362.**

**SOUTHWELL, Mrs. Edward.**

Page 915.

Her husband, Edward Southwell, became Lord De Clifford.

The picture was bought in 1883 after the death of the 21st Baron De Clifford.

It belongs now to Abel Buckley, of Rycroft Hall, Audenshaw, near Manchester.



Mr. A. Graves has recently examined all the pictures belonging to Lord Southwell at Taylor's Depository, and there is no picture there by Sir Joshua.

Lord Southwell writes, January 22, 1899: "I cannot discover any Reynolds picture amongst mine."

## \*SPENCE, Mrs.

Sat in June, 1759. *See* DIARIES.

This is probably intended for Mrs. Spencer, who became Countess in 1765. She sat in May, 1759. *See* page 916.

## \*SPENCER, Margaret, Countess, and Child.

*Half length, canvas 13 × 11 in.*

Sketch.

The child on the table to the right; the Countess in a blue dress; the child in white, with a blue sash.

The picture belongs to Claude Ponsonby, at 33, Queen's Gate Terrace.

It has been in the family ever since Reynolds's time, and there was an old inscription at the back, written by William, 1st Lord De Mauley, stating that it is the sketch for Earl Spencer's picture. *See* page 916.

## SPENCER, Margaret Georgiana, Countess.

Page 917.

In a Persian dress, seated, looking to the right; her left elbow resting on the end of a scroll on a table, with the hand up to her face; the right hand in her lap, holding the other end of the scroll; she wears a white dress trimmed with gold, and a muslin turban on her head, with a gold band across the forehead; rays of light coming from the right.

## EXHIBITED.

British Institution, 1833, No. 37, as the Dowager Lady Spencer, by the Hon. William Ponsonby, M.P.

British Institution, 1850, No. 96, as the Countess Spencer, by Lord De Mauley.

These exhibits are recorded in error on page 920, under Lavinia, Countess Spencer. The compilers are informed that none of Lord De Mauley's pictures ever went to the Earl of Bessborough.

In the catalogue of the Exhibition of Miniatures in June, 1865, No. 933, is one by Henry Pierce Bone, belonging to Earl Spencer, of Margaret,

Countess Spencer, after the original by Sir Joshua Reynolds, in the possession of the Hon. William Ponsonby.

The original picture belongs to Claude Ponsonby, at 33, Queen's Gate Terrace.

The compilers have not seen the one at Chatsworth.

SPENCER, Lavinia, Countess. Page 919.

An impression printed in colours of the Hodges plate sold at Christie's in 1898 for £79 16s.

SPENCER, Lord Charles. Page 923.

The second payment recorded in 1777 is taken from the second ledger. The amount was evidently still due when the new ledger was started in 1772; was carried over from the first, and afterwards marked "Paid June, 1777."

SPENCER, Lord Henry and Lady Charlotte, as "The Fortune-tellers." Page 924.

Walpole, in his Royal Academy catalogue of 1775, remarks concerning No. 235: "Children of the Duke of Marlborough. Expression good; manner of Rubens."

Tom Taylor, in vol. ii., page 128, has made an error in copying Walpole's catalogue: he has read it as Rutland. In binding the volume at Mentmore, examined by Mr. A. Graves, January 15, 1900, half the word is cut off, but Marl remains. The critic of 1775 confirms Walpole.

Walpole's notes of this year are in three cases written at the bottom of the page, with crosses against the numbers to correspond with those below:

232\*\* Mrs. Sheridan (*most simple and beautiful*).

233\* Dr. Robinson (*most admirable*).

235\*\*\* Lord Henry Spencer and sister (*as above*).

Tom Taylor takes no notice of the remarks about the last two.

Dr. Waagen in 1851, vol. iii., p. 130, says: "Lady Charlotte Spencer represented as a little gipsy girl, telling the fortune of her brother, Lord Henry Spencer, a picture which is very pleasing for *naïveté*, animation, and clearness of the bright, warm tone."

\*SPENCER, Mr.

Sat in October, 1758. See DIARIES.

\*STAFFORD, Lord.

Sat in March, 1760. See DIARIES.





\*STAFFORD, Miss.

Sat in June, 1784. *See* DIARIES.

STANHOPE, Anne, Lady.

Page 927.

An impression of the Watson plate sold at the Buccleuch sale in 1887 for £44 2s.

\*STANHOPE, General.

The Earl of Bessborough, in his manuscript catalogue, notes that there is a General Stanhope at Whittlebury, Towcester.

The 3rd Lord Southampton married, in 1826, the daughter of the Hon. Henry Fitzroy Stanhope. *See* FITZROY, page 1311.

STANHOPE, Hon. Mrs.

Page 930.

Dr. Waagen, vol. ii., page 140, describes this picture as "very attractive."

\*STANHOPE, Mrs. Henry.

Sat in June, 1759. *See* DIARIES.

STAUNTON, Sir George.

*See* MACARTNEY, page 1363.

\*STAUNTON, Sir G.

Sir George Leonard Staunton was born in Ireland, and studied for the medical profession. In 1762 he went to Grenada, where he made the acquaintance of Lord Macartney, the Governor. On the appointment of Lord Macartney as Governor of Madras, he accompanied him as his secretary, and was sent as one of the commissioners to treat of peace with Tippoo Sultan. On his return to England the East India Company settled on him a pension of £500 a year, the king created him a baronet, and the University of Oxford made him LL.D. He married a daughter of Benjamin Collins, a banker at Salisbury, and died in Devonshire Street, Portland Place, in December, 1800.

Sat in April, 1789. *See* DIARIES.

STERLING, Mr. *See* CARICATURES (PARODY), page 1231.

The Earl of Bessborough, in his manuscript catalogue, mentions engravings by Abraham Wivell and Nagle.

Dr. Waagen writes in 1854, vol. ii., page 152: "Very clever is also that of Sterne by Sir Joshua Reynolds, which is painted in a less uniform tone than usual; it is the original of the engraving."

\*STEVENS, Mr.

Sat in January, 1773. *See* DIARIES.

Probably George Steevens, the editor of the new edition of Johnson's "Shakespeare," who moved in the Reynolds circle, and was the medium of communication between him and Alderman Boydell.

\*STEVENS, Miss.

Sat in April, 1766. *See* DIARIES.

\*STEWART, Mrs.

Sat in July, 1780. *See* DIARIES.

Probably the portrait sold in 1796 as Mrs. Steward. *See* page 936.

\*STEWART, Sir Charles, K.B.

The Earl of Bessborough, in his catalogue, records an engraving unfinished of Sir Charles Stewart, K.B.

\*STOOR, Mrs.

Sat in September, 1769. *See* DIARIES.

Probably the same as Miss Storr. *See* page 939.

\*STORER, Mr.

Sat in April, 1784. *See* DIARIES.

STRAFFORD, William, Earl of.

Sat in December, 1757, as Lord Strafford. *See* DIARIES.



**\*STRANGE, Mr.**

Sat in August, 1766. *See* DIARIES.

Probably Sir Robert Strange, the great engraver ; he was a member of the Incorporated Society of Artists in 1766, as Mr. Strange.

**STRANGWAYS, Lady Elizabeth.**

Page 941.

Sat in March, 1779. *See* DIARIES.

**\*STRAYER, Mr.**

He was the Duke of Portland's steward.

Sat in October, 1758. *See* DIARIES.

**STUART, Andrew.**

Page 943.

Walpole, in his Royal Academy catalogue of 1779, calls No. 254 Andrew Stewart.

**\*SUFFOLK, Henry, 12th Earl of.**

Sat in June, 1758. *See* DIARIES.

This sitting represents a much earlier portrait than those recorded as being painted when he was forty years of age ; he succeeded to the title at eighteen in 1757. *See* SUFFOLK, page 944.

**SULIVAN, Stephen.**

Page 946.

Sat in May, 1773, as Mr. Sullivan. *See* DIARIES.

**SUSSEX, Hester, Countess of.**

Page 947.

*Three-quarter length, canvas 50 × 40 in.*

She married, January 17, 1757 ; she died, January 11, 1777, having had one son, Talbot, who died young.

Profile, seated, looking towards the left ; her son, wearing a black hat, leaning against her knee ; she has a feather in her hair.

The picture belongs to L. Hamilton McCormick, of 101, Rush Street, Chicago, U.S.A., and Berkeley House, Berkeley Square.

**\*SUTTON, Robert.**

Sat in April, 1760. *See* DIARIES.

TARLETON, Colonel Bannastre.

Page 952.

The "Morning Herald," May 2, 1782, says : " The portrait of an officer of the Guards is a masterly execution ; but the neck of the horse, making every possible allowance for the position of the head, is certainly out of proportion."

There is a small replica or old copy of this picture in the possession of Earl Carrington.

TASH, Captain.

Page 954.

Mr. J. W. Ford writes that he was William Tash, of Broomfield House, Southgate, and he thinks the family became extinct, and that the portrait would therefore be sold, and is now, doubtless, one of the unknown pictures.

TAYLOR, Elizabeth, Lady.

Page 957.

A First State of the Dickinson plate was sold at the Bessborough sale, March 17, 1897, for £86 2s.

TAYLOR, Elizabeth, Lady.

Page 957.

There is some doubt as to whether Lady Taylor was exhibited at the Royal Academy in 1786. Her name is given to No. 95 in Smith's catalogue, and it is mentioned by Tom Taylor, vol. ii, page 485 ; but in Walpole's catalogue at Mentmore he remarks : " Lady De Clifford—excellent ;" and this is confirmed by the "Morning Herald" (see page 236). Lady De Clifford is not mentioned at all by Tom Taylor, and all the other portraits of ladies in 1786 are fully identified.

The statement on page 957 that "Walpole has added 'Lady Taylor'" was taken from Tom Taylor, before Mr. Graves examined Walpole's catalogues.

TEMPLE, Mary Elizabeth, Countess, and her Son.

Page 960.

*Whole length, canvas 96 x 60 in.*

Walking in a park towards the right ; her son is leaning against her,

holding her dress with his right hand ; her left hand is placed behind his head ; white dress with gold trimming, and a gauze scarf over her shoulder.

The Dean of Windsor in 1848 was the Hon. George Neville Grenville ; he was Dean from 1846 to 1854.

Mr. R. Neville Grenville writes from Butleigh Court, Glastonbury, April 29, 1900 : " In reply to your inquiry about the picture, by Sir Joshua Reynolds, of the Marchioness of Buckingham and her son the 1st Duke, bought at the Stowe sale at Christie's by my grandfather the Hon. George Neville Grenville, I have it here, but there is no picture on an easel in the background."

Also on November 15, 1900 : " Some years ago (1877) it was cleaned by Mr. Holder, and it was found that the arm had been altered and the lowest fold of the sleeve appeared."

The compilers cannot remember where they got the description of the canvas of Mrs. Siddons on the easel ; it is not so described in the Stowe catalogue ; neither is an easel likely to be in a " landscape."

The picture belongs to R. Neville Grenville, at Butleigh Court, Glastonbury.

THANET, Mary, Countess of.

Page 990.

*Half length, canvas 42 × 33 in.*

The picture, which was wrongly described as Lady Elizabeth Sackville on page 990, and is really the Countess of Thanet, was sold at Christie's, May 8, 1897, to Mr. McLean, from whom it passed to Sir Horatio David Davies, M.P., the present owner.

\*THOMAS, Miss.

Sat in April, 1758. *See* DIARIES.

THOMAS, Dr. John, Bishop of Rochester.

Page 962.

EXHIBITED.

Birmingham, 1900, No. 25, by the Corporation of Birmingham.

\*THORNTON, Mr.

Sat in December, 1758. *See* DIARIES.

THRALE, Henry.

Page 967.

The engraving by Scriven is 4 × 3½ in.

\*TINSLEY, Mr.

Sat in April, 1770. *See* DIARIES.

\*TOWNLY, Mr.

Sat in May, 1789. See DIARIES.

TOWNSHEND, Anne, Viscountess.

Page 978.

A proof of the Valentine Green plate was sold at the Broadhurst sale, in 1897, for £136 10s.

When the engraving was exhibited at the Royal Academy in 1781, No. 533, by Valentine Green, Walpole remarks in his catalogue, "not nearly so handsome as she is."

TOWNSHEND, Anne, Viscountess, and Sisters.

Page 979.

Walpole, in his catalogue of the Royal Academy of 1774, remarks : " Lady Townshend, her head fine ; the thoughts old and flowers too neglected."

The above remark, impossible to understand, is correctly copied from the catalogue at Mentmore. Walpole possibly may have intended to imply that the subject was an old idea.

Dr. Waagen, in 1850, vol. i., page 365, remarks : " As the painter of that female beauty and grace so plentiful in England, both in Sir Joshua's time and now, the picture of the three daughters of Sir William Montgomery (No. 79), represented as the three Graces adorning the terminal statue of Hymen, shows him to great advantage. Of all his works of this kind this is the most remarkable, combining, as it does, pleasing motives and animated heads, with good keeping, warm colouring, and spirited execution."

\*TOWNSHEND, The Hon. Anne.

*Whole length, canvas 36 × 27 in.*

The Hon. Anne Townshend, only daughter of Caroline, Countess of Dalkeith, afterwards Baroness Greenwich, and her second husband, the Right Hon. Charles Townshend, brother of Charles, 1st Marquess Townshend. She married Richard Wilson, of Tyrone, in Ireland.

Standing in a landscape, full face, with her hands crossed in front ; she wears a dress with slashed sleeves, and the skirt tied up ; a row of pearls hangs from her left shoulder and passes in front to the right shoulder ; on her head is a tight-fitting lace cap.

The picture was left by Lady Douglas to her daughter, the Hon. Frances Douglas, who married Major Moray, of Abercairny, and now belongs to Captain William Augustus Home-Drummond-Moray, at Abercairny, co-Perth.

Captain Drummond Moray writes, November 7, 1900: "I never heard how Lady Douglas got the picture, unless it was left to her by Mrs. Wilson ; but there is no document that I know of to prove that as a fact."

The portrait of her mother, Caroline, Countess of Dalkeith, mentioned on page 1293, is in the possession of Leggatt Bros., and will be fully described in the second Addenda.

## TRAPAUD, Mrs. Catherine.

Page 986.

The Earl of Bessborough in his catalogue says: "Wife of the General, died 1774."

"May 24, 1774. The lady of Alexander Trapaud, Governor of Fort Augustus in Scotland."—*Gentleman's Magazine*, 1774.

## \*TRELAWNY, Lord.

The compilers have failed to find any Lord Trelawny. Sir Joshua probably intended it for Sir William Trelawny, Bart., who succeeded to the title in 1762. He married his cousin Letitia. He died in 1772 in Jamaica. His daughter married Paul Treby-Treby. *See* page 986.

Sir William Trelawny writes, November 5, 1900: "I know of no portrait of Sir William by Sir Joshua."

Sir Joshua may have meant Lord Tyrawley (*see* page 994); if so, it points to there being a second portrait of him.

Sat in December, 1767, twice. *See* DIARIES.

## \*TRENTHAM, Lord.

George Granville, Viscount Trentham, eldest son of Granville, 1st Marquess of Stafford ; born February 9, 1758 ; succeeded 2nd Marquess, October 26, 1803 ; ambassador to Paris in 1790. He was created Lord Gower in 1798, and in January, 1803, succeeded to the immense property of his uncle Francis, Duke of Bridgewater. He married, September 5, 1785, Elizabeth, Countess of Sutherland, and was created Duke of Sutherland, January 14, 1833. His grace died July 19, 1833. His wife sat to Reynolds at the same time ; *see* page 948.

The sitting and payment recorded for Lord Gower in May, 1786, on page 375, probably refer to this picture. The sitter was Lord Trentham in January, 1786, and Earl Gower in May, 1786, as his father had been created Marquess of Stafford in the interval. Lord Burton may therefore be the owner of this picture.

Sat in January, 1786. *See* DIARIES.



\*TRIMLET, Mr.

Sat in May, 1771. *See* DIARIES.

TRIST, Miss E., of Bowden.

Page 989.

Miss Jane Trist writes from Tristford, Harberton, South Devon, October 27, 1899 : " I have no knowledge of the present whereabouts of the portrait you speak of, but can give you some information respecting Miss Elizabeth Aysleford Trist, who was the eldest daughter of the Rev. Browse Trist, LL.B., fourth son of Browse Trist, of Bowden, Devon, and M.P. for Totnes, also rector of Woodley. She was born on 31st of January, 1776, and married Louis John Marie Houssoullier, who, in 1779, assumed the name and arms of Trist, and had issue a son and a daughter, who both died young. Mrs. Houssoullier died and is interred in the cemetery at Brighton. Susanna, third daughter of Browse Trist, M.P. for Totnes, married John Taylor, of Totnes ; died leaving issue ; so probably had the portrait at Mrs. Houssoullier's death. The latter being her niece."

TUFTON, The Hon. John.

Page 991.

When the portrait was photographed, on the upper left-hand corner was inscribed, " Hon. Edward Tufton, Drowned in the Thames. J. Reynolds." This inscription is erroneous, and of a much later date than the picture. The right name was not discovered until the illustration facing page 920 was completed.

The dog in this picture was Sir Joshua's dog, and appears in the pictures of Mrs. Hardinge, Mrs. Mathew, and Girl and dog, all painted in 1777.

\*TURNER, Mr.

Sat in April, 1758. *See* DIARIES.

\*TURTIN, Dr.

Sat in November, 1779. *See* DIARIES.

TWISS, Mrs.

Page 993.

Sir Hickman Beckett Bacon, Bart., informs the compilers that Sir John Beckett died in 1847, and that the picture of Miss Fanny Kemble passed to Lady Beckett for her life, and on her death it became the property of the Right Hon. G. C. Bentinck. From him it passed through Messrs. Agnew to Bradley Martin.







Colonel Clifford's picture, previously belonging to Mr. Reynolds, must therefore be the one now belonging to A. J. Forbes-Leith ; it cannot be the Beckett one, as Mr. Reynolds exhibited his in 1864.

*See* KEMBLE, page 535 and 1352, and TWISS, page 993.

TYRCONNEL, George, 2nd Earl. Page 994.

Sat in July, 1765, and January, 1766, as Lord Tirconnell. *See* DIARIES.

TYRCONNEL, Frances, Countess of. Page 995.

Dr. Waagen, when describing the pictures at Belvoir in 1851, vol. iii., page 399, says :  
"Portrait of a lady to the knees, with landscape background. Delicate in conception and of very clear colouring."

\*UDNEY, Mrs.

Sat in March, 1788, and April, 1789. *See* DIARIES.

\*VANE, Lady.

This portrait may represent Lady Henrietta Vane, youngest daughter of Henry, 1st Earl of Darlington ; born December 26, 1738, and died unmarried January 20, 1759. She must have sat very shortly before her death.

It might also refer to Lady Margaret Lowther, who married, March 19, 1757, the Hon. Henry Vane, but as he succeeded as Earl of Darlington on March 6, 1758, she would then be countess. Sir Joshua often continued the name he had previously known a sitter by. *See* MISS VANE, page 999.

Sat in January, 1759. *See* DIARIES.

VANDERGUCHT, Mr.

Sat in May, 1782, and January, 1786. *See* DIARIES.

VANDERGUCHT CHILDREN.

Page 998.

Walpole, in his Royal Academy catalogue of 1786, No. 76, says nothing about "Two children of Lord Lucan," only "Natural Expression," which would apply to the "Children in the Wood." On reference to Tom Taylor, vol. ii., page 484, it will be seen that he does not positively state that Walpole called them "Lady Lucans." The error seems to have commenced with Smith's catalogue, which has "Lady Lucans" written in.

The "Public Advertiser," May 2, 1786, says : "The Duke of Orleans, Mr. Erskine, Jack Lee, Lady De Clifford, the children of Vandergutch, Duchess of Devon, Lady Spencer and Miss Bingham, John Hunter, Mr. Sharp are the originals of so many portraits."

VANSITTART, Henry.

Page 1000.

The plate of this picture was published as by S. W. Reynolds, but as a fact was engraved for him by S. Cousins, R.A., during his apprenticeship ; the plate of his son, Master Henry Vansittart, was not engraved by Cousins, as stated on page 1003 in error.

VANSITTART, Miss.

Page 1003.

ENGRAVED.

Unknown,  $18\frac{1}{4} \times 14$  in.

This print is not to be found in the British Museum ; the only known impression belongs to John William Grundy, Mount Broughton, Manchester. Mr. Grundy considers the work to be very like McArdell's.

There is an entry in the pocket-book of 1767 under November in Sir Joshua's handwriting as follows :

" Mr. V.	Emilia, $9\frac{1}{2}$ years old.
Mrs. V.	George, 7    "    "
Henry, $12\frac{1}{2}$ years old.	Nicholas, 1 year old."
Arthur, 11    "    "	

This looks like a preparation for a family picture, although the idea probably never took shape.

VASSALL, Florentius, and his Daughter, afterwards Mrs. Russell.

Page 1004.

Since the publication of the first portion of this work, information has been found by the compilers that considerably alters what is printed on pages 1004 and 1005.

Florentius Vassall was born in 1719, and married Mary Foster, daughter of Colonel John Foster, of Jamaica. He seems to have had four children : Florentius Vassall, Junr., Richard Vassall, Elizabeth, who married the Hon. General John Barrington, and Anne (?), who married Mr. Russell. The child is evidently the youngest daughter, afterwards Mrs. Russell. She has always been so called at Holland House. Florentius Vassall died in 1779.

VASSALL, Miss, afterwards Mrs. Barrington.

Pages 1004 and 1005.

This entry is so entirely wrong that it must be considered as cancelled.  
*See* MRS. RICHARD VASSALL.

The note on page 1005 as to the Hon. Eric Barrington having another portrait of Miss Vassall refers to the Hon. Mrs. Barrington. *See* pages 55 and 1261.

*Half length, canvas 30 × 25 in.*

Three-quarter face, turned towards the left ; wearing a blue coat with brass buttons, and a red waistcoat and white neckcloth ; short powdered hair and dark brown eyes ; aged about twenty-four.

This is a portrait of Richard Vassall, son of Florentius Vassall. He was born in 1733, and married Mary, daughter of Thomas Clark, of New York. His daughter Elizabeth married, first, Sir Godfrey Webster, Bart., June 27, 1786. This marriage was dissolved by Act of Parliament in June, 1797, and she married secondly, on July 6, 1797, Henry Richard, 3rd Lord Holland.

" July 6, 1797, at Rickmansworth, Lord Holland to Lady Vassall, only daughter of the late Richard Vassall."—*Gentleman's Magazine*, 1797, p. 614.

" At his house in Tenterden Street, Hanover Square, by shooting himself with a pistol, Sir Godfrey Webster, Bart., of Battle Abbey, Sussex. For five or six weeks past he has betrayed very evident symptoms of a troubled mind, in consequence of ill-luck at play ; whereupon the coroner's inquest brought in a verdict of Lunacy . . . has left two sons and one daughter by his lady, the daughter and heiress of Mr. Vassal, a rich planter of Jamaica, who, in his absence from Florence, where they resided, on business in England, quitted him, and afterwards being divorced was married to Lord Holland, who, by Sir Godfrey's death, succeeds to £7,000 per ann., which though an unalienable property of his lady, his Lordship on his marriage gave up to Sir Godfrey for his life."—*Gentleman's Magazine*, 1800, p. 594.

She became a widow October 22, 1840, and died November 16, 1845, in her seventy-sixth year. Richard Vassall died February 28, 1795 :

" Feb. 28, 1795, in Golden Square, aged 63, Rich. Vassall of Jamaica."—*Gentleman's Magazine*, 1796, p. 349.

The picture belongs to the Earl of Ilchester at Holland House.

## VASSALL, Mrs.

Page 1005.

*Half length, canvas 29 × 24 in.*

Mary, daughter of Thomas Clark, of New York, married, first, Richard Vassall, and secondly, July 18, 1796, Sir Gilbert Affleck, Bart., who died in 1808 without issue.

" July 18, 1796, at St. George's, Hanover Square, Sir Gilbert Affleck, Bart., of Dulham Hall, Suffolk, to Mrs. Vassell."—*Gentleman's Magazine*, 1796, p. 614.

In a white satin dress, with pale blue body, trimmed with silver lace and bordered with ermine ; low hair, with blue ribbon in it ; pearl earrings, and row of pearls round the neck.

Extracts from a letter from T. Smart to the Rev. T. Mills :

*" Ipswich, Feb. 11, 1842.*

" DEAR SIR,

" Understanding from Mr. Roe you wished for an account of the portrait you purchased from him, I write to inform you, it was a likeness of Mrs. Vassall. The picture had a fall which rent the canvas, near the right arm. It was sent to my father to be re-



paired, who said it was painted by Sir Joshua Reynolds. After it was repaired the family would not pay for it! Therefore it became my father's, and mine after his death, until I sold it to Mr. Roe."

The picture was purchased by the Earl of Normanton in 1869 from the Hon. Mrs. Thomas Mills, youngest daughter of George, 5th Viscount Barrington.

The picture belongs to the Earl of Normanton, and is No. 154 in the Somerley catalogue.

VEALE, Thomas.

Page 1006.

Sat in November, 1769, as Mr. Veale.

\*VERNON, Mr.

Sat in April, 1780. *See* DIARIES.

\*VESEY, Mr.

Sat in January, 1780, March, 1781, and January, 1784. *See* DIARIES.

\*VESEY, Mrs.

Sat in February, 1777, July, 1779, and March, 1780. *See* DIARIES.

\*VICKER, Mr.

Sat in April, 1758. *See* DIARIES.

\*VICKER, Mrs.

Sat in April, 1758. *See* DIARIES.

\*VINCENT, Captain.

Sat in January, 1777. *See* DIARIES.

\*VINCENT, Mr.

*Half length, canvas 30 × 25 in.*

Educated at Eton under Dr. Foster, Head Master from 1765 to 1773.

In light brown coat and white neckcloth; left hand on a pile of two books.

The picture was presented to Dr. Foster, and by him bequeathed to Eton College; it hangs in the Provost's Lodge.

VIREPILE, Mr. *See* CARICATURES (PARODY), page 1231.

WALDEGRAVE, James, 2nd Earl.

Page 1012.

The Earl of Bessborough in his catalogue says that there is a portrait of Earl Waldegrave as well as the Countess at Wakefield, belonging to the Duke of Grafton.

On May 17, 1842, Lot 83, at the Strawberry Hill sale, there was a James, Earl Waldegrave, in a red dress, richly embroidered, bought by Earl Waldegrave.

It is doubtful which one this is.

WALDEGRAVE, Maria, Countess, and Daughter. Page 1015.

A First State of the Houston plate sold at the Buccleuch sale in 1887 for £26 5s.

WALDEGRAVE, The Ladies.

Page 1017.

EXHIBITED.

Agnew Gallery, 1899, No. 11, by Mrs. Thwaites.

ENGRAVED.

Emil Wehrschmidt, 1895,  $10\frac{1}{4} \times 8\frac{1}{4}$  in.

The remarks attributed to Walpole on page 1018 are incorrect. They were copied from Tom Taylor, vol. ii., page 326. The errors are fully explained under LORD RICHARD CAVENDISH, Addenda, page 1279.

The correct comment made by Walpole about this picture, No. 187 in the Royal Academy of 1781, is as follows :

“ Daughters of the Duchess of Gloucester, a most beautiful composition ; the pictures very like and the attitudes natural and easy.”

A proof by Valentine Green was sold at the Broadhurst sale in 1897 for £588 ; one in 1893 having fetched £215, and one at the Buccleuch sale in 1887 £250.

A portrait in enamel of the Prince of Wales by Grimaldi was exhibited at the Royal Academy in 1792, No. 260.

From a newspaper, 1792 : "Nos. 260 and 263. These would be tolerable pictures, were they originals, but they are both copies from Sir Joshua, and far behind his."

\*WALLACE, Mr.

Sat in December, 1782. *See* DIARIES.

This may refer to Albany Wallis. *See* page 1023.

WALPOLE, Horace.

All the notes made in Horace Walpole's Royal Academy catalogues—now the property of the Earl of Rosebery, at Mentmore—have been correctly copied under the headings of the respective pictures. There are, however, several interesting remarks made by him on the title-pages, which may very well be given here.

1769. The first : "It was intended that the Exhibitions should be at Somerset House, where the King had given the Royal apartment to the Academy, but his Majesty would not permit money to be taken at his Palace."

1772. The fourth : "A very good Exhibition."

1773. The fifth : "Gainsborough and Dance having disagreed with Sir Joshua Reynolds, did not send any pictures to this Exhibition."

1774. The sixth : "A very indifferent Exhibition."

1780. The twelfth : "This was the first Exhibition at Somerset House. N.B.—Mr. Romney, now in great vogue, sent none of his pictures to either of the Exhibitions."

The first note by Walpole is an explanation of the following "Advertisement" printed at the commencement of the catalogue.

"As the present Exhibition is a part of the Institution of an academy supported by Royal Munificence, the Public may naturally expect the Liberty of being admitted without any Expence.

"The Academicians therefore think it necessary to declare, that this was very much their desire, but they have not been able to suggest any other Means, than that of receiving Money for Admittance, to prevent the Room from being filled by improper Persons, to the entire Exclusion of those for whom the Exhibition is apparently intended."

"The Exhibition of the Royal Academy in Pall Mall was opened for the first time, and was crowded with people of the first fashion. The encouragement given to this infant institution by Royal Patronage is already visible in the works of genius there exhibited."—*Gentleman's Magazine*, 1769, p. 266.

A poem called "The Triumph of the Arts," written by Dr. Franklin, January 1, 1769, on the institution of the New Royal Academy of Arts by his Majesty, is to be found in the "*Gentleman's Magazine*," 1769, page 42.

WALPOLE, Horace.

Page 1024.

A First State of the McArdeU plate sold at the Addington sale in 1886 for £18 10s.

WALSINGHAM, Captain.

Page 1026.

Sat in September, 1766, and January, 1767. *See* DIARIES.

The "Thunderer" was wrecked October, 1780.

The picture belongs to the Earl of Shannon.

\*WALSINGHAM, Mr.

Sat in March, 1777. *See* DIARIES.

\*WALSINGHAM, Mrs.

Sat in March, 1777, July, 1779, January, 1786, and February, 1788. *See* DIARIES.

An earlier portrait of her is recorded on page 1026.

\*WALTON, Mr.

Sat in January, 1764, and March, 1771. *See* DIARIES.

\*WARD, Doctor.

Sat in July, 1769. *See* DIARIES.

WARD, Mr. *See* CARICATURES, page 1229.

\*WARREN, Mr.

Sat in January, 1759. *See* DIARIES.

WARTON, Joseph, D.D.

Page 1033.

Sat as Mr. Wharton, January, 1758, January, 1765, January, 1766, December, 1767, January, 1770, January, 1771, and January, 1777.







\*WARTON, William.

Sat in January, 1764. See DIARIES.

WARTON, Doctor.

Page 1034.

Sat in December, 1771, and January, 1782.

\*WARWICK, George, 2nd Earl of.

Sat in April, 1781. See DIARIES and GREVILLE, page 397.

WATSON, The Hon. Mrs.

Page 1037.

Walpole, in his Royal Academy catalogue of 1787, says: "No. 65 is Hon. Mrs. Watson." He has erased the word "gentleman."

\*WAY, Miss.

Sat in December, 1758. See DIARIES.

\*WEEKS, Mrs.

Sat in February, 1777. See DIARIES.

WENTWORTH, Sir Thomas.

Page 1044.

Mrs. Bosville writes: "This portrait must be one of Diana Wentworth's (Mrs. Bosville's) brother THOMAS, afterwards Sir Thomas Wentworth (at his father's, Sir William Wentworth's death), and later Sir T. Blackett, as he took his mother's name on succeeding to Blackett property. We have a picture of him with his little nephew, William Bosville, by an unknown hand. We have a quantity of amusing letters of his. He speaks of the Gunnings, also of Lord Coventry; talks divertingly of the fashions and doing commissions in London for his sister and nieces (Lady Dudley and Lady Macdonald), and in a letter dated May 24, 1763, and addressed to Dear Dg. (his sister Mrs. Bosville), he says, 'I am setting (*sic*) for my picture at Mr. Rennolds (*sic*) to-day the 4th time.' I have no idea where the picture is now or if it exists at all."

WENTWORTH, Miss.

Page 1045.

*Half-length, canvas 28½ × 24 in.*

Annabella, fourth daughter of Sir William Wentworth, Bart., and Diana, daughter of Sir William Blackett, Bart.; she was aunt to Miss Bosville, afterwards Lady Dudley, and died unmarried.

In a white dress, with gold flowers embroidered on muslin ; head turned to the right ; a rose at her breast ; white satin drapery over one shoulder ; an oval picture painted out square.

Mrs. Bosville writes : " Annabella Wentworth is her proper name ; we have letters of hers and her autograph will. From other old letters I gather that she was exceedingly admired and had various suitors, but refused them all, and went abroad with a friend of her own sex, and died at the age of twenty-nine, unmarried."

The picture belongs to Alexander Bosville, at Thorpe Hall, Bridlington, Yorkshire.

## WENTWORTH, Mr.

Page 1045.

Sat in February, 1777. *See* DIARIES.

## \*WEST, Mr.

Sat in June, 1762, March and September, 1766, August, 1769, and March, 1779. *See* DIARIES.

Probably Richard West, a friend of Gray and Walpole, a celebrated book-collector, whose books, chiefly picked up in Moorfields and at stalls, realized large prices in the sale in 1773.

## \*WEST, Mrs.

Sat in January, 1788. *See* DIARIES.

## \*WESTHELL, Mrs.

Sat in April, 1780. *See* DIARIES.

## \*WETHAM, Mr.

Sat in April, 1760. *See* DIARIES and MRS. WETHAM, page 1049.

## WHITBREAD, Samuel.

Page 1050.

He married in 1788, not 1796.

## WHITEFOORD, Caleb.

Page 1052.

Exhibited at the Royal Academy, 1775, No. 236. Walpole says : " Caleb Whitefoord, very good."

A newspaper, May, 1775, says : " No. 234 is the Duke of Leinster, and 236, Caleb Whiteford ; both good likenesses and finely executed."

EXHIBITED.

New Gallery, 1899, No. 193, as Edmund Burke, by Sir Edmund Antrobus, Bart.

This picture was engraved as Caleb Whitefoord at the time it was painted.

As the result of a correspondence between Sir E. Antrobus and Mr. Graves as to the identity of the portrait, the following letter from Mrs. Devereux, January, 1900, is of interest.

" I always heard that 146 Piccadilly belonged to a Mr. Crawford, known as Fish Crawford, and was sold by him to the first Sir Ed. Antrobus with the pictures just as you (Sir Edmund Antrobus) inherited them. I never heard of my father ever buying any picture. I have a vague impression that Monsieur de Calonne, who was ambassador in England, lived in 146 Piccadilly, but who he took it from I do not know, not the first Sir Ed. Antrobus I should think. Mr. de Calonne's portrait is, I have always heard, one of those you have. Lord Macartney and Burke's the others, and one more."

There is an interesting account of M. de Calonne in the " Gentleman's Magazine," 1795, page 280, from which the following are extracts bearing on Mr. Antrobus and 146 Piccadilly.

" A short time after the Assembly of the Notables at Versailles, he was deprived of his high dignities, though not of his fortune, and obliged to quit France. He came to England. Scarce was he settled in London than his favourite passion for the fine arts revived, and induced him to forget his misfortunes ; delighted that in this country, where there is a greater equality of fortunes, he could enjoy the sight of many more collections than in France, where the King, the Princes of the blood, and some of the courtiers were the only persons who could boast of a collection ; so that M. de Calonne found in England a vast number of places in which he could indulge his taste.

" His cabinet he left in Paris ; and though in daily expectation of it, he could not live comfortable without pictures, so that he went to see such as were exposed for sale ; and it was out of the late *Mr. Antrobus's* collection that he made his first purchase in London.

" During his stay in London, M. de Calonne welcomed all the artists he became acquainted with, and particularly Sir Joshua Reynolds, whom he styled *the Father of the English School*. He would also frequently call on some other distinguished artists, and pass a whole morning with them, either in Westminster Abbey, to admire the best monuments, or in visiting the finest collections in the metropolis.

" At this period M. de Calonne married the rich and amiable Dowager of Monsieur d'Arveley, late High Treasurer of France, who had bequeathed him his valuable cabinet ; and as he soon after received his collection from Paris, he resolved to enlarge it with the best pictures that could be procured through all Europe, and began building a spacious gallery at his house near *Hyde Park Corner*. However, before it was finished the revolution happened in France, and M. de Calonne did not hesitate to sacrifice the amusements of a tranquil and retired life to the attachment he bore his friends ; so he left England to join the princes and several of the French nobility at Coblenz ; to assist whom he employed the capital of his fortune, sold his town and country houses, and mortgaged that unrivalled collection formed for the amusement of age by a labour of 35 years, and at an expense of above sixty thousand guineas, exclusive of Monsieur d'Arveley's cabinet which is added to it. We shall make no comment on the generosity of such a noble sacrifice, as the general sentiments of civilized Europe must do justice to such amiable and disinterested loyalty."

The Assembly of Notables took place February 22, 1787. The French Revolution commenced July 14, 1789. Charles Alexander de Calonne died in Paris, October 30, 1802, aged fifty-six. See "Gentleman's Magazine," 1802, page 1076. For a further account of M. de Calonne, see MRS. SIDDONS, page 894.

**\*WILKES, John.**

Born 1727; M.P. for Aylesbury, 1757; established "The North Briton" in 1762; committed to the Tower for an article in No. 45; he was outlawed, and fled to France; returned to England in 1768, and was elected M.P. for Middlesex; he was again expelled, until, after being returned at five successive elections, the House was compelled to allow him to take his seat in 1774. He was Lord Mayor of London in 1774. Died in 1797.

He was separated from his wife many years before he became Lord Mayor, and during his year of office the duties of Lady Mayoress were discharged by his daughter Mary.

Sat in August, 1757, January, 1765, January and February, 1766, January, 1767, and April, 1771. See DIARIES.

**WILKES, Miss.**

Page 1054.

Mary, second sister of the celebrated patriot John Wilkes, Lord Mayor of London and M.P. for Middlesex. Born October 30, 1728. Was thrice married: first, in 1752, to Samuel Storke, a West India merchant of Goodman's Fields, London, who died July 12, 1753; secondly, in April, 1754, to George Hayley, of Great Alie Street, Goodman's Fields, an American merchant, and M.P. for the City of London, Alderman of the Ward of Cordwainer, 1774, Sheriff of London, 1775, and a member of the Armourers and Braziers' Company. By him, who died August 20, 1781, she had one surviving daughter, Dinah, who was married in 1783 to Sir Robert Baker, Bart.; thirdly, about June, 1786, at Boston, U.S., to George Jeffrey, agent to the American merchants of London. She returned to England in 1792, after his death, and resided in Gay Street, Bath, where she died, May 9, 1808.

"May 9, 1808. In Gay Street, Bath, Mrs. Jeffery, relict of Alderman Hayley and sister to the long celebrated John Wilkes, whose wit and abilities she in a great measure possessed, added to a most benevolent heart."—*Gentleman's Magazine*, 1808, p. 469.

It was Sarah Wilkes, another sister of John Wilkes, an eccentric recluse, who died on October 4, 1767.

Mary, daughter of John Wilkes, born August 5, 1750, was Lady Mayoress in 1774, and died at her house, the corner of South Audley Street, March 12, 1802, aged fifty-one.

The following extract is from Wilkes' "Correspondence" (iv. 172): "St. Michaelmas, 1774, he was elected Lord Mayor with the greatest applause. His daughter was Lady Mayoress; a situation which she filled with great honour to herself and infinite satisfaction to all the visitors at the Mansion House. No Lady Mayoress was ever more esteemed. A more polite and brilliant mayoralty the City had not seen since the days of Beckford."

The picture, which was painted about 1760 (when she was Mrs. Hayley), belongs to Sir George Sherston Baker, Bart.

\*WILLISON, Lady J.

Sat in January, 1760. *See* DIARIES.

\*WILLISON, Miss.

Sat in January, 1760. *See* DIARIES.

\*WILLSON, Miss.

Sat in February, 1766. *See* DIARIES.

\*WILMOT, Mr.

Sat in December, 1784. *See* DIARIES.

WILMOT, Mrs., and Daughter.

Page 1058.

Sat in April, 1764, and March, 1766. *See* DIARIES.

\*WILMOT, Mrs.

Sat in May, 1780. *See* DIARIES.

WILTON, Joseph, R.A.

Page 1059.

The Earl of Bessborough in his catalogue records an engraving by Sherlock.

\*WILTON, Joseph, R.A.

Sat in December, 1762. *See* DIARIES.

WINDHAM, Colonel.

Page 1060.

The "Morning Herald" criticism of 1782 may possibly refer to Colonel Tarleton, and not Colonel Windham, as no number from the catalogue is



given, but as they also give a criticism of the Tarleton picture (page 953) · this might apply to Colonel Windham, especially as in a contemporary print of the Royal Academy of 1782, Burney has a sketch of a man in armour, whole length. William Smith's catalogue gives No. 149 as Wyndham and 139 as Tarleton.

\*WITCHETT, Mr.

Sat in March, 1758. *See* DIARIES.

This and the sittings by Mrs. Witchett probably refer to Mr. and Mrs. Whitshed recorded on page 1053. The name is pronounced Witchett.

\*WITCHETT, Mrs.

Sat in March, 1758. *See* DIARIES.

\*WITLER, Mr.

Sat in September, 1760. *See* DIARIES.

\*WOLSELEY, Miss.

Sat in July, 1761, as Miss Wolsley. *See* DIARIES and MRS. WOLSELEY, page 1065.

WOOD, Mr.

Page 1065.

The two entries on this page must be for the same person.

\*WOOD, Miss.

Sat in June, 1757. *See* DIARIES and MRS. WOOD, page 1065.

WOODLEY, Mrs.

Page 1066.

Exhibited at Royal Academy 1881, not 1875.

\*WOODLY, Mr. B.

Sat in December, 1759, and February, 1760. *See* DIARIES.



WOODWARD, Henry.

Page 1067.

Dr. Waagen, when visiting Petworth in 1851, vol. iii. p. 33, says: "The portrait of Woodward, the comedian, with a mask in his hand. Conceived with much humour and carefully executed in a transparent and warm tone, and with a solid body."

\*WOOLAM, Mr.

Sat in May, 1766. See DIARIES.

WORDIN, Lady.

Page 1030.

Sat in January, 1764, and April, 1767. See DIARIES.

\*WORSLEY, Sir Richard, Bart.

*Head size, canvas 23 × 19 in.*

In a red coat.

The picture which is mentioned on page 1069 as being sold at Ralph Percy's sale belonged afterwards to Sir William Augustus Fraser, Bart., and was sold at his sale at Christie's, December 3, 1900, Lot 93, for £52 10s., to Leggatt Bros., from whom it passed to Thomas McLean, the present owner.

WORSLEY, Lady.

Page 1070.

Exhibited at the Royal Academy, 1782, No. 102, as "Portrait of a lady." Walpole adds "Lady Worseley."

\*WRIGHT, Mrs.

Sat in April, 1764. See DIARIES.

\*WYAT, Miss.

Sat in October, 1759. See DIARIES.

\*WYNN, Sir John.

Of Lees Wood, Flintshire ; died 1764.

Sat in June, 1760. *See* DIARIES.

WYNN, Sir W. W., and Henrietta, Lady Wynn. Page 1073.

The picture belongs to Sir Herbert Lloyd Watkin Williams Wynn, Bart., at Wynnstay, Ruabon, Denbighshire.

WYNN, Captain. Page 1076.

Sat in March, 1761. *See* DIARIES.

WYNYARD, Colonel. Page 1076.

The picture was bought by Leggatt Bros. at Christie's, January 7, 1893, and was sold by them to W. B. A. Wynyard of Langford Parsonage, Malden, Essex.

WYNYARD, Miss Emily. Page 1076.

A First State of the Finlayson plate sold at the Buccleuch sale in 1887 for £21.



1772. 1773.



\*YEO, Mrs.

Sat in April, 1764. See DIARIES.

Probably the wife of Richard Yeo, R.A.

YONGE, Sir George, Bart.

Page 1080.

Dr. Waagen, describing the pictures of John Anderson at Coxlodge Hall, in 1857, Supp., p. 479, says : "Sir George Young, Secretary of the War Department, in a red furred dress. The very decided character is admirably rendered, and the colouring of great force."

\*YORK, H.R.H. Edward Augustus, Duke of, K.G.

*Half length, canvas 30 x 25 in.*

Full face, looking to the left ; in a blue uniform with white and gold facings, white waistcoat trimmed with gold, black stock and white collar, and powdered wig ; blue ribbon of the Garter from left to right ; star on coat ; right hand raised, resting on a baton ; left hand not shown ; sky background.

The picture belongs to Dr. J. Frederick Silk, at 47, Devonshire Street, Portland Place.

Dr. Silk writes, October 16, 1900: "I have a portrait of the Duke of York, brother of George III., purchased as a Sir Joshua by my late father in 1840."

YORK, H.R.H. Frederica, Duchess of.

Frederica Charlotte Ulrica Catharina, Princess Royal of Prussia, married, September 29, 1791, at Buckingham Palace, Frederick, Duke of York and Albany, K.G., G.C.B. She died August 6, 1820.

The plate of Mary Isabella, Duchess of Rutland, by Valentine Green (described on page 851) was altered, the face being removed and that of the

Duchess of York inserted. It was then published, with the following inscription :

“HER ROYAL HIGHNESS THE DUTCHESS OF YORK.

If heaven preserve these eyes to see  
My York return with Peace and Victory,  
With chearful fortitude I will sustain,  
In hopes of his embrace, the worst of Pain.

Published for Charlotte Brydon, No. 7, Charing Cross, 1793.”

YORK, Dr. William Markham, Archbishop of. Page 621.

Sat in March, 1779, October, 1784, and February, 1786.

The last two sittings point to there having been a later portrait of him, as the engraving of the first was published in 1778.

YORKE, The Ladies Amabel and Mary Jemima. Page 1084.

An unfinished proof of the Fisher plate was sold at the Bessborough sale, March 18, 1897, for £27 6s., and a First State at the Buccleuch sale in 1887 for £12 1s. 6d.

YORKE, Master Philip. Page 1085.

A proof of the Bartolozzi plate sold at Sotheby's in 1894 for £9.

\*YOUNG, Mr.

Sat in May, 1773, and May, 1780. See DIARIES.

\*YOUNG, Mrs.

Sat in March, 1758. See DIARIES.



## UNKNOWN PORTRAITS.

### \*OFFICER (General).

Described by Dr. Waagen, vol. ii., page 268, as "A figure in armour with a baton on a small scale ; successfully treated in the style of Vandyke."

It belonged in 1854 to Miss Rogers, sister to Samuel Rogers.

### GENTLEMAN with broad collar.

Page 1095.

The engraving is published as No. 13, not No. 4.

### \*GENTLEMAN.

Three-quarter length, body directed to the right, but showing full face ; long military coat trimmed with gold facings ; long waistcoat open at the bottom ; right hand holds a crook stick, and left hand holds a cocked hat ; own natural hair.

ENGRAVED.

S. W. Reynolds (left unfinished),  $5\frac{1}{4} \times 4$  in. Published in 1898 by Henry Graves and Co., Limited, as Anonymous, No. 4.

### \*GENTLEMAN.

*Half length, canvas 29 × 24 in.*

In a powdered wig and white frilled shirt.

The picture belonged to John Graham-Gilbert, R.S.A., and was bequeathed in 1877 to the Corporation of Glasgow by Mrs. Graham-Gilbert, No. 728.

### \*GENTLEMAN.

*Half length, canvas 30 × 25 in.*

Three-quarter face, turned to the right ; waistcoat fastened high, with small white cravat ; large powdered wig.

Painted about 1753, and signed, "J. Reynolds."

The picture which has been called Mr. Pendarves cannot represent any one of that name, as no one bore that name from 1728 to 1815. It belongs to John Peverell Rogers, at Penrose, Helston, Cornwall.

LADY.

Page 1099 (No. 1).

This picture was sold by E. A. Leatham to Charles John Wertheimer. See MRS. BARRY, page 58.

\*LADY.

Three-quarter length, standing, full face; black hair, tied with ribbon, bows showing on each side of the hair; in a low cut bodice frilled; large white sleeves, trimmed with bows and lace; small ornamented edging to dress; corset showing carded festoon ornament; hands crossed in front.

ENGRAVED.

S. W. Reynolds (unfinished),  $4\frac{1}{4} \times 3\frac{1}{2}$  in., and published in 1898 by Henry Graves and Co., as Anonymous, No. 6.

The picture belongs to Emile Heinemann.

LADY.

Page 1099 (No. 3).

*Half length, canvas  $29\frac{1}{2} \times 24$  in.*

Three-quarter face to the left; with a lace scarf, pearl necklace, and hair braided with pearls.

Painted about 1780.

EXHIBITED.

British Institution, 1860, No. 187, as Portrait of a Lady, by J. Graham-Gilbert.

The picture was the property of John Graham-Gilbert, R.S.A., and was bequeathed in 1877 to the Corporation of Glasgow by Mrs. Graham-Gilbert, No. 726.

\*LADY in a white dress.

*Half length, canvas  $30 \times 25$  in.*

In a white dress and blue sash; looking to the left; left hand resting on a red cushion.

The picture belongs to Sir Francis Cook, Bart., at Doughty House, Richmond, Surrey.

LADY in a pink robe.

Page 1102 (No. 2).

*Canvas 31½ × 26 in.*

This portrait, which is of the 1760 period, has low hair ; looking towards the left ; left arm up to her breast ; silver sash round waist ; pink dress trimmed with ermine ; a veil from over the hair passes over the left shoulder ; right hand not shown ; no pearls or ornaments.

The picture was sold by Colnaghi to Arthur Smith, of Park Side, Knightsbridge, the present owner.

LADY in a pink dress.

Page 1102 (No. 3).

Dr. Waagen, in writing about Wynn Ellis's collection in 1854, vol. ii., page 298, says : "Portrait of a lady painted four years before his death ; especially delicate in feeling, clear in colouring, and of solid execution."

\*LADY in a pink bodice.

*Half length, canvas 29 × 24 in.*

In a pink bodice, with fur-lined blue mantle falling off the right shoulder.

The picture belonged to John Graham-Gilbert, R.S.A., and was bequeathed in 1877 to the Corporation of Glasgow by Mrs. Graham-Gilbert, No. 727 in the catalogue.

\*LADY in a straw bonnet.

Dr. Waagen, in 1854, vol. ii., page 242, describes as by Sir Joshua Reynolds a portrait of a young lady in a straw bonnet, the hands folded easily together ; delicate and charming in conception, and true and transparent in colouring.

It belonged in 1854 to Henry Danby Seymour.

Miss Isabella Seymour, of 5, Chesterfield Gardens, writes, September 9, 1900 : "Our picture of the young lady in the straw hat with hands folded, is of Princess de Polignac, by Madame Le Brun, and is now in my possession."

\*LADY with rosebuds.

*Half length, 30 × 25 in.*

Full face, looking towards the right ; low hair ; wearing a white dress fastened in front with a bunch of rosebuds, from which a string of pearls hangs on each side ; a cloak trimmed with ermine ; hands not visible.

This picture is mentioned on page 1370 as belonging to Mr. Peel. The compilers having seen a photograph of it can state that it is not a portrait of Lady M. W. Montagu, as the lady represented is only about thirty years of age.

\*LADY in a mob cap.

*Half length, canvas 30 × 25 in.*

With a pink ribbon, black mantle, and yellow gloves ; a curtain and landscape background.

The picture belongs to Sir Francis Cook, Bart., at Doughty House, Richmond, Surrey.

LADY with a feather in hair.

Page 1108 (No. 1).

*Head size, canvas 24 × 19 in.*

In a low *green* dress and *red* jewelled band.

Sold at Christie's, June 16, 1900, Lot 76, for £199 10s. to Dowdeswell

\*BOY.

A head, in a Vandyke dress.

The picture belongs to Arthur Kay, of Glasgow.

\*BOY.

*Canvas 25 × 20 in.*

In a grey coat and red waistcoat, with a white collar and black ribbons ; right hand in breast, and left hand in his pocket.

The picture belongs to Sir Francis Cook, Bart., at Doughty House, Richmond, Surrey.

\*BOY, Head of a.

*Sketch, canvas 14½ × 13 in.*

Profile to right ; head encircled by a band with a jewel in front.

EXHIBITED.

New Gallery, 1899, No. 183, by Sir William Farrer.

\*BOY'S HEAD.

Sold at Sir Joshua Reynolds' sale by H. Phillips, May 8, 1798, Lot 39, as "A Boy's Head," and at Phillips', 1813 (Westall, owner), for £42.

\*BOY.

*Half length, canvas 30 × 24 in.*

Full face, turned to the left ; in a pink jacket with slashed sleeves and a broad lace Vandyke collar.

This picture was formerly the property of Archibald McLellan, and after his death, in 1854, was purchased by the Corporation of Glasgow, No. 725 in the catalogue.

BOY playing on a Pipe.

Page 1114.

See PIPING BOY, page 1189.

BOY reading.

Page 1115 (No. 1).

Walpole's note on this picture is, "Bought by the Duke of Dorset. Very fine, in the style of Titian."

There is no picture answering this description at Knole.

BOY with Cabbage Nets.

Page 1116.

Exhibited at the Royal Academy in 1775, No. 238, as "A Beggar Boy and his Sister." See BEGGAR BOY, page 1135.

Walpole remarks : "Strongly coloured ; one of his very best works."

CHILD seated.

Page 1117.

See INFANT HERCULES, page 1163, and Addenda, page 1455.

### \*GIRL writing.

Described by Dr. Waagen in 1854, vol. ii., page 268, as "A girl writing in a landscape and spiritedly executed in a somewhat reddish tone."

It belonged in 1854 to Miss Rogers, sister to Samuel Rogers.

### \*GIRL with a Child.

Dr. Waagen, vol. ii., page 161, says: "Of very attractive conception, warm and transparent in tone and solidly and carefully executed. Purchased for 200 guineas by the Marquess of Hertford."

### \*GIRL with a Dove.

*Canvas 30 x 25 in.*

Sold at Christie's, March 28, 1885, Lot 1567 (Henry G. Bohn, owner), as "Girl with a dove," for £9 9s., to Baldwin.

## GIRL AND DOG.

Page 1120.

EXHIBITED.

New Gallery, 1899, No. 178, by Lionel Phillips.

The picture was sold by Lawrie to Henry J. Pfungst, from whom it passed to Arthur Smith, who sold it to Lionel Phillips, the present owner.

Another picture of similar composition, 30 x 25 in., belongs to Mrs. Anstruther Duncan, of Naughton, Dundee. Her mother bought it in Edinburgh about 1870.

A picture of "Girl with a Dog" was sold at Christie's, February 2, 1850, Lot 71 (Barnard, owner), for £4 4s., to Underwood, and February 3, 1869, Lot 46 (Mitchell, owner), in an oval, for £4 10s., to Sir G. Gray.

## GIRL AND KITTEN.

Page 1121.

A proof of the Bartolozzi plate was sold at Christie's, Duc de Lucca's sale, in 1892, for £10 10s.

### \*GIRL leaning on a Window Sill.

Mr. Lionel Cust writes from St. Petersburg, November 2, 1899: "I have this morning seen in the collection of Count Paul Stroganoff here a small picture attributed to Sir Joshua Reynolds of a young girl leaning over a stone window sill or balcony in a white chemise







open at the throat, her left hand to her breast. She has dark brown curly hair. Rather a pretty picture."

See GIRL AT A WINDOW, page 1120.

### \*GIRL with a Goldfinch.

*Oval, canvas 28 × 23 in.*

In a white dress with a pink sash ; seated, resting her head on her right arm ; a goldfinch perched on her left shoulder ; her left hand resting in her lap.

Sold at Christie's, June 16, 1900, Lot 110, for £504, to Agnew.

The picture is now in the possession of T. Humphry Ward, at 25, Grosvenor Place.

### MAN.

Page 1124.

Walpole remarks in his 1771 Royal Academy catalogue : "An old beggar man ; very fine."

"This was an old beggar, who had so fine a head that Sir Joshua chose him for the father in his picture from Dante, and painted him several times, as did others in imitation of Reynolds. There were even busts and cameos of him."

"Ugolino," from Dante, was not exhibited until 1773. The above remark by Walpole is a further proof his comments were not always written at the date the catalogues bear.

### \*MAN'S HEAD.

A picture was sold at Sir Joshua Reynolds' sale by H. Phillips, May 9, 1798, Lot 42, as "Old Man's Head," for £59 17s.



# HISTORICAL, MYTHOLOGICAL, AND FANCY SUBJECTS.

## AGE OF INNOCENCE.

Page 1129.

Dr. Waagen, in 1850, vol. i., p. 366, says : "The Age of Innocence (No. 13), being a child painted with all the usual charm of his *naïveté*, combined with rare truth and transparency in the flesh tones. How highly these specimens are prized in England is proved by the fact that Mr. Vernon purchased this picture at Mr. Harman's sale for 1,450 guineas."

## ARIADNE.

Page 1130.

A First State of the Doughty plate was sold at Christie's, Sir W. Fraser's sale, December 4, 1900, for £60 18s.

## BABES IN THE WOOD.

Page 1132.

Mr. McFadden's picture *is* the one that formerly belonged to Lord Palmerston. It was sold to him by Messrs. T. Agnew and Sons.

## BANDITTI, A CAPTAIN OF.

Page 1133.

Walpole's remarks in his catalogue of the Royal Academy, 1772, are as follows : "In the manner of Salvator Rosa, head good, arms ill drawn. Taken from a beggar. There *were* in this exhibition at least six pictures by different painters from Reynolds's first beggar man."

The word "were" shows these remarks were not written at the time of the exhibition.

## BANISHED LORD.

Page 1134.

Dr. Waagen, in 1850, vol. i., p. 365, says : "A head, called the Banished Lord (No. 107), shows how much Reynolds often imitated Rembrandt in the colouring. The tints are very glowing, but less rich than in Rembrandt. The forms are somewhat empty."

## BEGGAR BOY AND HIS SISTER.

See BOY WITH CABBAGE NETS, pages 1116 and 1447.

## BIRD, THE.

Page 1136.

Dr. Waagen, when describing Mr. Rogers' pictures in 1850, vol. ii., p. 75, says: "Another girl with a bird gave me less pleasure. The rather affected laugh is, in this instance, not caught from nature; while in the glowing colour there is something patchy and untrue."

The picture afterwards belonged to Dowdeswells, and was sold by them to E. J. Poole, the present owner.

## \*CLEOPATRA, DEATH OF.

*Canvas  $34\frac{1}{2} \times 45\frac{1}{2}$  in., oblong.*

Half length; bosom bare; with the asp in her hand; the arms of her attendant, Charmian, around her; the head of another female, her hands covering her face in grief, is on the left.

The picture belonged to Archibald McLellan, and after his death, in 1854, was purchased by the Corporation of Glasgow, No. 723 in the catalogue.

## COMEDY.

Page 1138.

See LADY HAMILTON, Addenda, page 1332.

## \*CUPID.

*Canvas  $28\frac{1}{2} \times 23\frac{1}{2}$  in.*

A cupid, holding a flower in his right hand and a tray of flowers in the left; he has wings and drapery. Described by Mrs. Bosville as the fragment of a larger picture.

The picture belongs to Alexander Bosville, at Thorpe Hall, Bridlington, Yorkshire.

## CUPID.

Page 1141 (No. 1).

This picture, probably the Anderdon one, afterwards belonged to T. McLean, from whom it passed to Sir Horatio David Davies, the present owner.



## CUPID AND PSYCHE.

Page 1142.

Dr. Waagen, writing in 1854, vol. ii., p. 75, says : "Psyche with the lamp, looking at Cupid, figures as large as life, is of the most brilliant effect, and in the tender greenish half tints also of great delicacy. In the feeling for the beautiful leading lines there is an affinity to the rather exaggerated grace of Parmigiano. In such pictures by Sir Joshua the incorrect drawing always injures the effect."

## CYMON AND IPHIGENIA.

Page 1143.

Dr. Waagen, in 1850, vol. ii., p. 24, says : "Cupid showing the sleeping Iphigenia to Cymon, from Boccaccio's well-known novel. Of all Sir Joshua's historical pictures this is the most attractive to me. The colouring, in which a careful study of Titian is evident, is warm and harmonious. The head of Iphigenia is, however, of a portrait character."

## DEATH OF CARDINAL BEAUFORT.

Page 1145.

Petworth picture.

Dr. Waagen, in 1851, vol. iii., p. 37, says : "The treatment is too modern, and the horror too prosaically rendered. At the same time the picture is of astonishing power and transparency of colour."

## DEATH OF CARDINAL BEAUFORT.

Page 1146.

Dulwich picture.

Dr. Waagen, in vol. ii., p. 348, says : "The same may be said in a still higher degree of the Death of Cardinal Beaufort, which Shakspeare in a few master strokes has painted with such fearful truth. The expression of the Cardinal is here extravagantly frightful ; and the feeble drawing, so usual with Reynolds, is added a pale and cold colouring."

## DEATH OF CLEOPATRA. *See CLEOPATRA, page 1452.*

## DEATH OF DIDO.

Page 1146.

Dr. Waagen, in 1850, vol. ii., p. 24, says : "The Death of Dido, mourned by her sister Anna ; figures the size of life. The glowing, clear colouring affords no adequate compensation for the feeble drawing and the affected gracefulness."

## DEATH OF DIDO.

Page 1148.

Sketch.

This sketch was sold by Leggatt Bros. to W. Pelham Bullivant, of Palace Court Mansions, the present owner.

*Circle, canvas 30 x 30 in.*

EXHIBITED.

Birmingham, 1900, No. 44, by Henry J. Pfungst.

This picture is a version with variations of the Comedy in the Garrick picture, the hands being differently placed. It was purchased by S. T. Smith from the collection of Mrs. Bloomfield Moore at Christie's, May 5, 1900. It afterwards became the property of Leggatt Bros., from whom it passed to Henry J. Pfungst, the present owner. See GARRICK, page 351.

The title given to Sir Digby Neaves' picture in the British Institution in 1863, and when he bought it in at Christie's in 1868, was "Terpsichore." No trace is to be found elsewhere of this title. The characters are essentially different. "Euphrosyne" is the third of the Graces; "Terpsichore" is the sixth of the Muses. There were two sketches of the former in the Thomond sale, May 26, 1821. In Lot 13 the titles of the three pictures were: "Portrait of a Lady," "Euphrosyne," and "Sketch for the Equestrian Portrait of Lord Ligonier," while in Lot 14 the description was "Large sketch for the Portraits of the Marquis of Rockingham and Mr. Burke, and ditto of Euphrosyne."

## FORTUNE-TELLER.

Page 1153.

Walpole's remarks were: "Bought by the Duke of Dorset. The girl too burlesque; her lover too serious."

Dr. Waagen, in 1857, Supp., p. 340, says: "A laughing young girl is seated with her right hand held out by a brown-haired youth with a red cap to a gipsy, who is telling her fortune. The background of landscape character. The heads very animated; the colouring of great warmth, and the treatment careful."

## \*FORTUNE-TELLER.

Original sketch.

Sold at Robinson and Fisher's, May 17, 1900, Lot 67, for £367 10s., to Roberts.

## HOLY FAMILY.

Page 1155.

Dr. Waagen, in 1850, vol. i., p. 366, says: "A Holy Family (No. 78) proves that Sir Joshua was not qualified to be an historical painter. The characters and expressions are poor and unmeaning, the forms flat, the execution slight, the colouring warm indeed, but untrue, and also partially faded."

## INFANT ACADEMY.

Page 1158.

An impression of the Haward plate, printed in colour, was sold at the Bessborough sale, March 18, 1897, for £42.

A picture of this subject was sold at Christie's, May 19, 1899, Lot 109, for £7 17s. 6d., to Renton.

## INFANT ACADEMY.

Page 1159 (No. 1).

The picture (Earl Granville's) was sold by Mr. Lesser to George Harland-Peck, of 9, Belgrave Square, the present owner.

## INFANT HERCULES.

Page 1163 (No. 1).

Single figure.

Dr. Waagen, in vol. iii., p. 340, says of the Wentworth House picture: "The Infant Hercules strangling the serpents; far more clearly coloured than the picture in Hadzor House, though very mannered in composition."

*See* CHILD SEATED, page 1117.

Mr. E. Ernest Leggatt has a proof of the S. W. Reynolds plate signed by Samuel Cousins. This subject is not included in the list of plates engraved entirely by Cousins given to Mr. A. Graves by the engraver in 1886. This list in pencil is in Mr. Cousins' handwriting, and is now in the possession of Mr. Leggatt, to whom Mr. Graves gave it. It has been referred to often in this History when "S. W. Reynolds (S. Cousins, R.A.)" has been printed.

These remarks also apply to proofs in Mr. Leggatt's collection of the Nativity, Shepherds (Boy with Torch), Shepherds (Sir Joshua and Jarvis), Charity, and Faith, all from the Oxford window.

## INFANT HERCULES.

Page 1163 (No. 2).

Single figure.

Dr. Waagen, in 1851, vol. iii., p. 210, when writing of Lord Northwick's pictures, says: "The Infant Hercules strangling the serpent Juno had sent to destroy him. Mannered in motive, empty in forms; sulphur yellow in colour, and black in the shadows."

## \*INFANT HERCULES.

*Whole length, canvas 50 × 40 in.*

Single figure.

This picture is very similar to the Fitzwilliam one; it belongs to Dowdeswell and Dowdeswells.

## INFANT JUPITER.

Page 1

Walpole remarks in his Royal Academy catalogue of 1774: "The expression is able; goat bad."

*Public Advertiser*, 1774: "No. 225. An Infant Jupiter. Expressive of the Thunder-bearing Godling."

*Public Advertiser*, April 28, 1774, says: "No. 225. An Infant Jupiter. The idea of this figure is simple and sublime, the aspect stern and majestic. The colouring is bold, and the colouring is fresh and glowing."

## INO AND THE INFANT BACCHUS.

Page 1

Walpole, in his Royal Academy catalogue of 1771, remarks: "Bacchus is coloured than usual."

## LAUGHING GIRL.

Page 1167 (No. 1167)

Amongst the pictures sold at the sale of John Opie, R.A., by Messrs. Cox & Coxe, June 6, 1807, Lot 108, was: "The Laughing Girl—one of his best performances, if not his very best—it is Perfection itself! and has all the great merits of REMBRANDT with the taste and beauty of CORREGIO."

## LAUGHING GIRL.

Page 1167 (No. 1167)

The picture was sold by Mr. Donaldson to Dowdeswell and Dowdeswell, from whom it passed to J. W. Bacon, the present owner.

## LEAR, KING.

Page 1

Dr. Waagen, in vol. ii., p. 140, gives the ownership of Macklin's Lear to H. A. J. Munro, and remarks: "Less satisfactory."

See MACKLIN, page 604.

## LESBIA.

For the picture at Knoke, erroneously described as Lesbia, see ROBINSON, page 1194.

## LESBIA.

Page 1

This is a portrait of Miss Theophila Gwatkin. See pages 407-409.







ENGRAVED.

F. Bartolozzi, R.A., 1788,  $8\frac{1}{4} \times 6\frac{3}{4}$  in.

S. W. Reynolds,  $4\frac{5}{8} \times 3\frac{7}{8}$  in.

These plates were accidentally mentioned under ROBINETTA on page 1194. The error came about through Sir Joshua having sold the Robinetta picture as Lesbia.

A proof of the Bartolozzi plate was sold at Christie's, Duc de Lucca's sale, in 1892, for £7 7s.

The note, "at Christie's, June 13, 1859, etc.," applies to the BIRD, page 1136.

LESBIA. See MRS. COLLIER, page 186.

MACBETH AND THE WITCHES.

Page 1171.

Dr. Waagen, in 1851, vol. iii., p. 37, says: "The Witches' Dance around the cauldron. Very well conceived. Macbeth, on the other hand, is too theatrical and unmeaning. The colouring, however, has much merit."

MADONNA COL BAMBINO.

Page 1172.

Dr. Waagen, in 1851, vol. iii., p. 33, says: "Virgin and Child. Evidently two portraits, and of uncommon warmth and transparency of colouring."

MATERNAL AFFECTION. See LADY MELBOURNE, page 638.

MATERNAL LOVE. See BUTLER, page 138.

\*NEGRO playing upon a Flute.

*Canvas 40 × 30 in.*

A negro playing upon a flute; head and figure to the waist; red garment with sleeves, and red cap, with a single drooping feather.

The picture belongs to S. H. Whitbread, of Southill, Biggleswade, who writes, July 29, 1899:

"The only thing we know of this picture is that it was bought at Sir Joshua Reynolds's sale for £105. I have never seen an engraving of it."

## \*NYMPH.

*Half length, canvas 30 × 25 in.*

Reclining with her left elbow on a bank ; full face, looking towards the spectator ; in a loose robe, showing the breasts ; the right hand uplifted, holding a veil which passes over the head and left shoulder down to her left arm ; foliage background.

Sold by Skinner and Dyke, March 28, 1795, Lot 89 (M. de Calonne, owner), as—

“A nymph, a pleasing subject, and was a favorite of this admirable artist, for he has repeated it with some alterations. It is painted in a great and masterly stile for freedom and spirit ; force and harmony of colouring may vie with the best works of Titian or Vandyck.”

A newspaper, 1795, says : “Sir Joshua Reynolds’s Nymph keeps her place very well, though she has lost a little of her bloom.”

The picture, which is in position a little like the “Snake in the Grass,” came into the possession of George, 7th Baron Kinnaird, at the end of the last century. It now belongs to Lord Kinnaird, at Rossie Priory, Inchtute, N.B.

## OXFORD WINDOW.

### THE NATIVITY.

Page 1179.

Walpole, in his Royal Academy catalogue of 1779, remarks : “Very great. The Virgin Mrs. Sheridan, Joseph the old beggar man.”

*St. James’s Chronicle*, 1779, says : “No. 245. *The Nativity*. The Drawing and Composition excellent ; but the Figures, especially the Virgin, not characteristick ; and the Disposition of Light faulty ; the Glare on the Manger is not well coloured ; and the Shepherd who holds up his hand in Admiration, seems to do it to defend his Face from the Heat of a Fire.”

### SHEPHERDS. Part I.

Page 1182.

Dr. Waagen, in 1854, vol. ii., p. 188, writes : “Also a picture of a girl and two boys by torchlight, in which he was usually so successful, is hard and empty.”

### FAITH.

Page 1184.

Walpole, in his Royal Academy catalogue of 1779, remarks : “Very middling.”

*St. James’s Chronicle*, 1779, says : “246. *Faith* is a religious Figure, supported by a Cross, and looking up to Heaven. The Countenance is strongly marked, but we could not chuse a Point of View in the Room, where the Arm (lifted up) appeared tolerable.”

## HOPE.

Page 1184.

Walpole remarks, "Very middling."

*St. James's Chronicle*, 1779, says : "Hope has something in its Drapery, and the Formation of its lower parts, which gives disgust."

## CHARITY.

Page 1185.

Walpole remarks, "Very middling."

*St. James's Chronicle*, 1779, says : "*Charity* is loaded with children ; would have been a more affecting Figure, if its attention had been divided between the Innocence of Infancy, and the Infirmities of Age."

## FORTITUDE, ETC.

Page 1188.

A piece of paper is pinned on to the first page of the Second Ledger. It is evidently written by an artist who copied the Seven Virtues.

"The seven small copies of the Window at Oxford were delivered at Sir Joshua's, April 25, 1785.

	£	s.	d.
July 9, 1785. Rec <sup>d</sup> of Sr Joshua for them . . .	14	14	0
Jan. 20, 1788. Rec <sup>d</sup> of Sir Joshua in addition . . .	7	7	0
In all twenty-one guineas.	22	1	0

"I think I left them to the care of Mr. Ralph Sir Joshua's man.

"E. I. B."

## PET LAMB.

Page 1188.

The suggestion about Mrs. Searle is not correct, for the Lady Hamilton is in the Chamberlayne family still ; both this and the Ford one being exhibited at the Romney Exhibition in 1900.

## PUCK.

Page 1189.

Dr. Waagen, in 1850, vol. ii., page 75, in describing Mr. Rogers' collection, says : "Puck, the merry elf in Shakespeare's 'Midsummer Night's Dream,' called by the English Robin Goodfellow, represented as a child with an arch look, sitting on a mushroom and stretching out arms and legs in wanton mirth, is another much admired work by Sir Joshua. But though this picture is painted with much warmth and clearness, the conception does not please me. To my feeling it is too childish and not fantastic enough. In the background Titania is seen with the ass-headed weaver."

## RECOVERY FROM SICKNESS.

Page 1191.

Dr. Waagen, in vol. ii., page 348, says : "A mother with a sick child from which an angel is warding off death, proves that the talents of Sir Joshua were limited to the concep-

tion of simple and natural subjects. There is something very affecting in the mother and child ; but Death and the angel, which belong to the region of poetry, are on the contrary very repulsive."

## ROBINETTA.

Page 1194 (No. 2).

Dr. Waagen, in 1857, Supp., page 340, when describing Earl Amherst's collection, says : "The picture known by the name of Robinetta. A girl dressed in white, of agreeable features, and with chestnut-brown hair, seated by a bird's cage, and feeding the bird, which is on her right shoulder, with her head turned towards it. The background a landscape. To the knees, of very pleasing feeling, and of solid and spirited treatment in warm and clear colouring."

The two engravings by Bartolozzi and Reynolds mentioned on page 1194 should not have been mentioned there ; they are really "Lesbia," and are now correctly placed on page 1457.

## ROBINETTA.

Page 1194 (No. 3).

Dr. Waagen, when describing Sir Robert Peel's pictures in 1850, vol. i., page 414, says : "Portrait of a girl feeding a bird. This has all the golden warmth of his colour."

A picture called Robinetta was bought in at Christie's, June 25, 1831, Lot 117, Man of Fashion, owner ; capital original picture, for £94 10s. The reserve price was 285 guineas.

## ST. JOHN.

Page 1197.

Walpole, in his Royal Academy catalogue of 1776, says "Good."

## ST. JOHN IN THE WILDERNESS.

Page 1197 (No. 1).

*Canvas 49 × 39 in.*

The picture is No. 48 in the Wallace Collection.

The surmise in the catalogue that this picture was exhibited at the Royal Academy in 1776 is not correct. It was the one that the Marquess of Granby paid £105 for, burnt at Belvoir Castle in 1816.

## \*ST. JOHN IN THE WILDERNESS.

*Canvas 50 × 40 in.*

Called "Inspiration of St. John ;" slightly different from the Wallace picture, with the cross reaching to the shoulder, and no trees to the right.

The picture belongs to Sir Francis Cook, Bart., at Doughty House, Richmond, Surrey.

## SAMUEL, THE INFANT.

Page 1199.

In Walpole's catalogue of the Royal Academy for 1776, No. 244 is printed "Daniel," and he remarks "Good."

In Mr. Graves's catalogue it is printed "Samuel." Walpole's is evidently an early edition, and the other name printed in error in it.

## SAMUEL, THE INFANT.

Page 1201.

Dr. Waagen in 1850, vol. i., page 365, says : "The Infant Samuel shows Sir Joshua in a department in which he is most attractive, and, indeed, unrivalled, viz., in the representation of children. In addition, we have here his most glowing tones of colour and a careful execution."

## SAMUEL, THE CALLING OF.

Page 1201.

Dr. Waagen, when describing Earl Amherst's collection in 1837, Supp., page 340, says : "The child Samuel, looking upwards, his right hand raised in prayer ; a very pleasing example in clearness of colouring, and careful treatment, of this often-repeated subject, for which Sir Joshua made use of a very beautiful boy as a model."

## SAMUEL, THE CALLING OF.

Page 1202 (No. 1).

Dr. Waagen, when describing the Earl of Darnley's pictures in 1851, vol. iii., page 26, says : "Samuel. This is the title given to the picture of a very pretty boy looking upwards, with a ray of light falling upon him, of warm transparent colouring and pleasant execution."

## SAMUEL, THE CALLING OF.

Page 1202 (No. 2).

Dr. Waagen, when describing the Dulwich pictures in 1851, vol. ii., page 348, says : "The Infant Samuel, No. 285, is painted in a very glowing tone, but not properly either a child or a prophet."

## SCHOOLBOY, THE.

Page 1203.

Dr. Waagen in 1851, vol. iii., page 216, says : "A schoolboy ; half length figure. Exquisite in the truth of the expression, and in warmth and clearness of tone approaching Rembrandt."

## SHEPHERDESS, THE YOUNG.

Page 1206.

*Whole length, canvas 50 x 40 in.*

This picture is now the property of Leggatt Bros., at 62, Cheapside.

## SLEEPING CHILD.

Page 1208 (No. 1).

Walpole, in his Royal Academy catalogue of 1781, says "Good."

## \*SLEEPING CHILD.

EXHIBITED.

Royal Irish Institution, 1831, No. 78, as Sleeping Child, by the Countess of Belvedere.

This picture is now the property of her great-grandson, G. A. Boyd-Rochfort, of Middleton Park, Castletown, Westmeath, Ireland. He describes it as a Sleeping Boy in the house catalogue.

## SLEEPING GIRL.

Page 1209 (No. 1).

Dr. Waagen, when describing Mr. Rogers' collection in 1850, vol. ii., page 75, says : "A Sleeping Girl is also of great charm, the colouring very glowing ; numerous cracks in the painting, both in the background and the drapery, show the uncertainty of the artist in the mechanical processes of the art."

## SNAKE IN THE GRASS.

Page 1210.

A proof of the Smith plate was sold at the Bessborough sale, March 18, 1897, for £26 5s.

A Second State of the Ward plate was sold at the same sale for £33 12s.

*See* NYMPH, Addenda, page 1458.

## SNAKE IN THE GRASS.

Page 1212 (No. 1).

EXHIBITED.

Paris, 1900, No. 31, by Lord Burton.

## SNAKE IN THE GRASS.

Page 1212 (No. 3).

It was sold at Phillips' in 1835.

A picture called Snake in the Grass was sold at Christie's, May 19, 1899, Lot 110, for £15 15s., to Gulbenstein.



## STRAWBERRY GIRL.

Page 1213.

Dr. Waagen in 1851, page 158, says: "A peasant girl, with hands crossed over one another; very unaffected, and with all his glow of colour."

A proof of the Watson plate was sold at Christie's (Allan sale), in 1893, for £104, and at the Huth sale, in 1895, for £78 15s.

## STRAWBERRY GIRL.

Page 1214.

Dr. Waagen, when describing Mr. Rogers' collection in 1850, vol. ii., page 75, says: "Besides portraits, properly so called, Sir Joshua Reynolds was most successful in the representation of children, with whom, while adhering faithfully to nature, some simple action was sufficient to form a subject. In such pictures he had admirably succeeded in representing the lovely bloom and artless innocence of the beautiful race of English children. This it is that makes his celebrated Strawberry Girl, which is in this collection, so attractive. With her hands simply folded, and a basket under her arm, she stands in her white frock, and looks full at the spectator with her fine large eyes. The admirable impasto, the bright golden tone of Rembrandt-like transparency, and the dark landscape background, have a striking effect. Sir Joshua looked upon this as one of his best pictures."

The picture is No. 40 in the Wallace Collection. It states in the catalogue: "Exhibited in the Royal Academy in 1773. Described by Reynolds himself as one of the half dozen original things which no man ever exceeded in his life's work." This observation applies to the Carysfort picture, No. 242 in the Royal Academy catalogue, 1773, and bought at the Carysfort sale in 1828 by the Marquess of Lansdowne.

## \*STRAWBERRY GIRL.

*Half length, canvas 14 × 11 in.*

A child with brown hair, and no handkerchief round her head; her left arm across her breast, and an oblong basket of strawberries on her right arm; holding a spray of pink wild flowers in her right hand; she wears a pale blue skirt with a white body, with a blue sash round her waist, and pale blue mittens up to the elbows; landscape background.

This picture is evidently the first idea of the famous Strawberry Girl, and Mr. Searight says it was painted from a child who lived near Hopton Hall.

The picture belonged to H. Chandos Pole Gell, of Hopton Hall, Wirksworth, and from him passed to Mr. Cruso; he sold it in December, 1893, to Mrs. Searight, of 80, Lancaster Gate. It now belongs to Hugh F. Searight, of 129, Gloucester Terrace, Hyde Park.

## VENUS AND CUPID.

Page 1222.

From a newspaper, 1790 : " Sir Joshua Reynolds will not suffer in his *moral* character, by any charge of his having painted his BACCHANTE, called in error a *Venus*, from life ; as there is to be traced in every figure shop in London, a plaister cast of a model of a French artist ; from which Sir Joshua painted his glowing wanton."

## VENUS CHIDING CUPID, ETC.

Page 1224.

Walpole, in his Royal Academy catalogue of 1771, only says of No. 156, " Charming, but drawing faulty." The rest applies to No. 157—a Nymph and Bacchus.

## VENUS CHIDING CUPID.

Page 1224.

A picture of this subject belongs to Lord Iveagh.

This is probably the Charlemont one.

## VENUS CHIDING CUPID.

Page 1225.

Dr. Waagen, writing of Mr. Baring's collection in 1854, vol. ii., page 188, says : " A subject of Venus and Cupid with Amorini, is very affected in the composition, devoid of modelling and hard in the outline."



General Sir David Baird



## LANDSCAPES.

### THE THAMES FROM RICHMOND HILL. Page 1233.

Dr. Waagen, when describing Mr. Rogers' collection in 1854, vol. ii., page 75, says : "I was much interested in meeting with a landscape by this master. It is in the style of Rembrandt, and of great effect."

An impression of the Jones plate was sold at the Bessborough sale, March 18, 1897, for £27 6s.

### VIEW OF CASTLE WILGUR ON THE RHINE.

Page 1235.

The number 259 given to this picture should be 253.

Walpole, in his Royal Academy catalogue of 1789, in allusion to this picture, has struck out the name of Reynolds ; this seems to imply that it had been attributed to Sir Joshua in the catalogue in error. This is somewhat confirmed by the number 253 being under the name of Reynolds in the index of Mr. Graves' Royal Academy catalogue, and not in a later edition belonging to Mr. Spielmann.

### LANDSCAPE, WITH FIGURES BATHING. Page 1237.

Dr. Waagen, when describing the pictures at Hadzor House, vol. iii., page 223, says : "A Landscape, the first I have seen by him, in which he has successfully aimed at the poetic conception of Poussin. The trees show, however, that he was little versed in such execution."

### LANDSCAPE, CONWAY CASTLE.

Page 1238.

Sold at Sir Joshua Reynolds' sale by H. Phillips, May 9, 1798, Lot 41 as a Landscape View of Conway Castle, for £31 10s.

This is also recorded in Malone, vol. i., page 36.

\*LANDSCAPE, WITH FIGURES DANCING.

*Oblong canvas.*

Trees to the right and left ; in the centre distance a castle and trees on a hill with a light sky ; in the middle distance the end of a wall with a large vase ; in the centre foreground are four figures, one, a pilgrim standing, holding a long pole in the form of a cross, a man and woman reclining on the stump of a tree, and another woman with her back towards the spectator. To the left, leaning against a tree, is a shepherd piping, and between him and the central group are a man and a woman dancing.

The picture belongs to Wallis and Co., of the French Gallery, Pall Mall.

This picture may be the same as one of those already recorded—either the Earl of Aylesford's, page 1239 ; Mr. Brian's picture, page 1238 ; or, more probably, one of the pair painted for Mr. Boothby, page 1236.

\*LANDSCAPE.

Sold at Sir Joshua Reynolds' sale by H. Phillips, May 8, 1798, Lot 40, as Landscape and sketch.

\*SEA-PIECE.

Mr. Arthur Mudge, of Sydney Plympton, Devon, writes, November 16, 1900, regarding a picture he owns :

"It represents a storm at sea with ship wrecked on rocks, and is painted entirely in sepia or some similar dark paint, with the exception of a red flag. The tradition with the picture is that Sir Joshua did not paint the picture entirely, but was joined in the painting of it by an ancestor of mine."



# COPIES FROM PICTURES BY THE OLD MASTERS, BY SIR JOSHUA REYNOLDS, P.R.A.

## NATURE UNFOLDING THE FRUITS OF THE EARTH.

Page 1242.

After Guido.

The picture, which was in the Wynn Ellis sale in 1876, was sold by Mr. Permain to Mr. F. Mappin, the present owner.

## HEAD OF A SATYR AND BACCHANALIAN NYMPH.

Page 1246.

After Rubens.

Dr. Waagen describes this picture as a Girl and a Man laughing : " Very successfully painted in the taste of Rubens ; " and, in a note, " This picture is a study by Sir Joshua from a Rubens in the Marlborough collection."

It belonged in 1854 to the Hon. Edmund Phipps.

## \*MARQUESS OF HUNTLEY.

*Whole length, canvas 25 × 14 in.*

After Vandyke.

EXHIBITED.

Grosvenor, 1884, No. 170, by W. H. Grenfell.



## SECOND ADDENDA.

ABINGTON, Mrs. Page 2.

A First State of the Watson plate was sold at Christie's in 1899 (Hall collection), for £173 10s., and a proof on January 15, 1901, for £199 10s.

ABINGTON, Mrs., as "Roxalana." Pages 5 and 1251.

In the "Public Advertiser" of 1784 there is this paragraph:

"To Mrs. ABINGTON,

*"On seeing Sir JOSHUA REYNOLDS' Portrait of Mrs. ABINGTON in the character of ROXALANA, in the present Exhibition.*

"This Paradox we pray make clear  
Thou Queen of Comic Lore,  
Why on a *Canvas* now appear,  
Who had our *Votes* before?"

A proof before letters, full uncut margin, of the Sherwin plate was sold at Sotheby's, February, 1901, for £51.

\*ALBEMARLE, George, 3rd Earl of.

There is a note in the Diary, of November, 1762: "Nov. 26 Ld Albe-marle's picture for Collesam."

ALTHORP, John Charles, Lord. Page 14.

See UNKNOWN, page 1480 SS.

AMHERST, Sir Jeffrey. Page 16.

See UNKNOWN, page 1480 RR.

\*ANCASTER and KESTEVEN, Peregrine, 3rd Duke of.

There is a note in the Diary, of March, 1757: "Duke of Ancaster send to Sir George Lee."

Mr. A. Graves was unable to find a portrait of him at Hartwell.

ANCRUM, Elizabeth, Countess of. Pages 20 and 1253.

Captain Beauchamp Kerr writes from West Cliffe, Niton, Isle of Wight, August 13, 1863:

"The picture was in the possession of my grandfather, 5th Marquess of Lothian, at his death. My father, Lord Charles Beauchamp Kerr, then had it, and I have now had it for many years in my keeping."

ANGERSTEIN, John Julius. Page 24.

*See* UNKNOWN, page 1480 SS.

ANGERSTEIN, Master John and Miss Julia. Pages 25 and 1254.

A newspaper of 1783 says: "No. 122 and 148 are Portraits of Children—and they are painted in Sir Joshua's best Style. They are even, clearly and elegantly coloured."

\*ARGYLE, John, 5th Duke of.

Born 1720; died 1790.

Sat in February, 1770. *See* DIARIES.

ARUNDEL, Maria Christina, Lady. Pages 32 and 1255.

The description of this picture given on page 32 is incorrect. It was taken from the back of a print in the British Museum, which was stated to have been described by Bromley as a portrait of Lady Arundel. The description given on page 1255 is described from the picture. The original name given to the print must be an error.

ASHBURTON, Lord, with the MARQUESS OF LANS-  
DOWNE and COLONEL BARRÉ. Pages 34 and 1256.

A newspaper of March 26, 1788, says: "The picture for Mr. Baring of Barre, Dunning, and Lord Lansdowne, does not proceed. His Lordship yet *wavers* about his *side*. Sir JOSHUA does not know *where to have him*. Barre is very successfully hit off. He has got his head into a *good place!*"

BACELLI, Giovanni. Pages 41 and 1257.

A proof before any letters of the Smith plate was sold at Sotheby's, November 50, 1900, for £65.

\*BACELLI, Madame.

Unfinished.

Sold at Foster's, July, 1899, for £414 15s.

A sketch for the picture described on page 41.

BAGOT, Sir William, Bart.

Page 42.

There is a note in the Diary, of May, 1764: "To send Mr. Bagot's picture to Blithfield, Staffordshire, by the Uttoxeter Carrier."

BAKER, William, M.P.

Page 43.

There is a note in the Diary, of December, 1762: "Dec. 18. Mr. Baker's picture to be framed and sent to Dr. Barnard in Winchester Street."

This shows that the picture was not given to Dr. Foster, but to his predecessor.

BAMFYLDE, Catherine, Lady.

Page 46.

A First Published State of the Watson plate was sold at Christie's (Blyth collection), March 11, 1901, for £924.

\*BANKS, Sir Charles.

Sat in December, 1773. *See* DIARIES.

\*BARING, Mr.

Sat in April and June, 1757. *See* DIARIES.

BARKER, John.

Page 51.

*See* UNKNOWN, page 1480 SS.

BARNARDISTON, Miss.

Page 52.

There is a note in the Diary, of January, 1764: "Miss Bernardeston, picture to be finished."

\*BARRINGTON, Admiral Hon. Samuel.

*Half length, canvas 30 × 25 in.*

A good replica, slightly unfinished, was painted in 1779 for Duncan Davidson of Tulloch, and now belongs to Duncan Davidson of Tulloch, Castle Dingwall. *See* pages 55 and 1261.

BARWELL, Mr.

Page 1263.

There is a note in the Diary, of March, 1768: "Mr. Barwell Abingdon Street."

BARWELL, Miss.

Page 60.

She was in Paris during the Reign of Terror, and under sentence of death in the Conciergerie, when a French officer, falling in love with her, procured her release, and married her in Switzerland. Her husband's name was Sandal-Roy.

The picture was bequeathed by Miss Barwell, of Bramdean, to S. H. Cowper Coles, of Penrynarth, near Crickhowell, the present owner.

BASSETT, Francis.

Page 61.

There is a note in the Diary, of April, 1777: "Mr. Bassett's picture when finished to be sent to George Woodruffe, King's College, Cambridge."

BEAUCHAMP, Isabella Anne, Lady.

Pages 68 and 1265.

A First State in bistre of the Nutter plate was sold at Christie's, March 11, 1901 (Blyth collection), for £22 1s.

\*BEAUFORT, Children of Elizabeth, Duchess of, wife of Henry, 5th Duke of Beaufort.

Sat in April, 1777. See DIARIES.

Their mother also sat in 1777, and her portrait is mentioned on page 71.

BEAUMONT, Margaret, Lady.

Page 73.

A First State of the Smith plate was sold at Sotheby's, November 30, 1900, for £66, and at Christie's, March 11, 1901 (Blyth collection), for £81 18s.

\*BEDFORD, John, 4th Duke of, K.G.

There is a note in the Diary, of May, 1759: "Duke of Bedford send to Lady Albemarle."

BEDFORD FAMILY.

Page 77.

A First State of the Green plate was sold at Christie's, March 11, 1901 (Blyth collection), for £75 12s.

BERTIE, Lady Mary, and the MARQUESS OF LINDSAY.

Pages 81 and 1358.

There is a note in the Diary, of November, 1759: "Send for the Marquis of Lindsay's clothes to Mr. D'Arcy in Tavistock Street."







This entry seems to show that the picture represented the Marquess of Lindsay who died in 1758 (*see* page 81). If this is so, then there must have been a separate portrait of his brother in 1761 (*see* page 1358).

BILLINGTON, Mrs., as "St. Cecilia." Pages 82 and 1268.

A proof of the Ward plate was sold at Christie's, March 11, 1901 (Blyth collection), for £46 4s.

BINGHAM, Hon. Miss Anne. Page 84.

A newspaper of 1786 says : " No. 224, Miss Bingham, sister of Lady Spencer, an admirable portrait, painted with great truth and expression. There is an appearance of tender cheerfulness, in the highest degree interesting. Indeed, for painting refined, and delicate—*sensations*, there is hardly any pencil that can approach Sir Joshua."

\*BINGLY, Mr.

There is a note in the Diary, of December, 1758 : " Mr. Bingly, dress in blue with crimson lapels."

This portrait probably represents one of the 1756 sittings. The 1756 Pocket-book is missing.

BINNING, Charles, Lord. Page 85.

*See* UNKNOWN, page 1480 QQ.

\*BLAKE, Mr.

Sat in February, 1765. *See* DIARIES.

BLAKE, Mrs. Page 90.

Sat in May, 1768. *See* DIARIES.

\*BLOCKMAN, Miss.

There is a note in the Diary, of December, 1758 : " Miss Blockman to be finished soon, in purple cloak without slip, to be sent to Mrs. Harvey in Albemarle Street, with a hand."

This portrait may belong to 1756, of which year the Diary is missing.

\*BOTT, Mr.

Sat in December, 1765, November 1767, and January, 1770. *See* DIARIES.

There is a note in the Diary, of August, 1769 : " Mr. Bott, at Eldridges, a farmer at Brent Street, Hendon, thro Hamsted."

BOUVERIE, Hon. Mrs. Edward, and Child. Pages 104 and 1270.

A First State of the Watson plate was sold at Christie's, March 11, 1901 (Blyth collection), for £60 18s.

\*BOWMANT, Mrs.

There is a note in the Diary, of May, 1759: "Mrs. Bowmant's picture to be finished."

Probably a 1756 sitter. (Pocket-book of that year is missing.)

BRADDYLL, Wilson Gale.

Page 110.

A newspaper of March 26, 1788, says: "Mr. BRADYLL'S Head, one of the most characteristic Portraits Sir JOSHUA ever painted, is, in every sense, complete."

BRADDYLL, Mrs.

Pages 110 and 1270.

A proof of the Cousins plate was sold at Christie's, November 29, 1900, for £79 16s.; one in 1901 for £97 13s.; and another, March 13, 1901 (Blyth collection), for £115 10s.

BRADDYLL, Master Thomas.

Page 111.

In a newspaper of 1784, under the heading of "The Gallery of Painting," it says: "*Master Bradyll*. This is an admirable performance, painted in Sir Joshua's best style and such as does his pencil honour."

This was evidently written in the studio before the picture went to the Royal Academy.

In a letter from Inigo W. Jones, of Kelston, Bath, October 2, 1865, he says:

"I understand that the picture by Sir Joshua of Master Braddyll is at John Machell, Esq., Penny Bridge, Ulverstone, Lancashire. I believe that the picture belongs to Edward Braddyll, the son, now living near Liverpool."

A proof before the title of the Grozer plate was sold at Christie's, March 11, 1901 (Blyth collection), for £88 4s.

BRADDYLL FAMILY.

Page 111.

The following letter is from W. C. Randolph to Mr. Henry Graves. It is from Gate House, Chipping Norton, April 20, 1866:

"I have determined on selling my very fine picture of the Braddyll family by Sir Joshua Reynolds. This was exhibited at Manchester and the International, and made 1,000 guineas at Messrs. Christie's six years ago. The reserve price at Bath the other day was £800. There was an offer of £500, but not accepted. I now offer it to you for £600 net, but I cannot take less."

\*BRADSHAW, Mrs.

Sat in November, 1759. *See* DIARIES.

The new entries from the Diaries under November, 1759, and mentioned on page 1528 as Mr. and Mrs. Bradshaw, are evidently other sittings by Colonel and Mrs. Bradshaw, whose names appear on page 112.

BRAGG, Dr.

Page 1271.

A picture collector in 1787. He went to Rome to purchase the "Marriage of St. Catherine," by Correggio. *See* page 1662.

BRODERICK, Mr.

Page 114.

Sat in July, 1761. *See* DIARIES.

This is probably the sitting for Captain Broderick.

There is a note in the Diary, of December, 1761: "Admiral Broderick to Lord Middleton—the Irish Lord."

BRUMMEL, Master, and his Brother.

Pages 117 and 1272.

A newspaper of 1783 says: "No. 122 and 148 are Portraits of Children, and they are painted in Sir Joshua's best Style. They are even, clearly and elegantly coloured."

The following letter from Mr. John Jones, of St. John's, Wrexham, and dated March 5, 1880, is interesting as bearing on the former owner of the picture:

"The late Colonel White, of Gladwyn, Wrexham, was grand-nephew of the famous Beau Brummell. His widow, Mrs. White, who is a friend of mine, has two oil paintings. One is by Sir Joshua Reynolds, and is of the Beau and his brother when they were about 5 and 6 years of age. The other is of Miss Brummell, sister of the Beau, when she was a handsome young woman in the prime of life, and is by Gainsborough. They have never been engraved."

BUCCLEUCH, Elizabeth, Duchess of, and Daughter.

Pages 120 and 1272.

A First State of the Watson plate was sold at Christie's, March 11, 1901 (Blyth collection), for £315.

\*BUNBURY, Sir Thomas Charles, Bart.

*Half length, canvas, oval in square, 30 × 25 in.*

Three-quarter face looking towards the left, and more downwards than in the 1771 portrait, described on page 123. He wears his own hair, whereas the 1771 picture has powdered hair. He has a gold waistcoat showing

between the fur trimming of the coat, which is more open than in the later picture.

The picture, for which he sat in January, 1766, and which is evidently five years younger than the portrait engraved by James Watson, belongs to Leggatt Bros., 62, Cheapside.

BUNBURY, Lady Sarah.

Pages 124 and 1274.

A First State of the Fisher plate was sold at Christie's, March 11, 1901 (Blyth collection), for £120 15s.

See UNKNOWN, page 1480 TT.

BUNBURY, Master Charles John.

Pages 126 and 1274.

"A beautiful picture—the attitude novel—the young gentleman is naturally placed, but rather odly."—*Earwig*, 1781.

BURGHersh, John, Lord.

Page 128.

A First State of the Bartolozzi plate was sold at Christie's, March 11, 1901 (Blyth collection), for £37 16s.

BURKE, Edmund.

Page 129.

See UNKNOWN, page 1480 SS.

BURNEY, Charles, Musical Doctor.

Page 134.

"No. 16, *Portrait of a Gentleman*. Dr. Burney is the Gentleman in his Doctorial Robes—an inveterate, smirking, prate-a-pace likeness."—*Earwig*, 1781.

\*BUSH, Mr.

Sat in October, 1766. See DIARIES.

CALLANDER, Mrs., of Craigforth.

Page 142.

A First State of the Dickinson plate was sold at Christie's, March 11, 1901 (Blyth collection), for £29 8s.

CALVERT, Mr.

Page 143.

There is a note in the Diary, of December, 1758: "Copy Mr. Calvert"; and May, 1759: "Mr. Colvert, in Wood Street, by the Stamford carrier, directed to Grantham to be called for." "Mr. Colvert to be finished, May 8, '59."



\*CAMBELL, Mr.

Sat in May, 1757. *See* DIARIES.

\*CAMBELL, Mrs.

Sat in November, 1788. *See* DIARIES.

CAMPBELL, Miss Sarah.

Page 148.

A proof, slightly damaged, of the Val Green plate was sold at Sotheby's in February, 1901, for £190.

\*CAREY, Mr.

There is a note in the Diary, of January, 1757: "Mr. Carey in Watling Street"; and in February: "Mr. Carey's picture 2 ft. 9½ in. by 3 ft. 5½ in."

\*CARMARTHEN, Francis, Marquess of.

Became 5th Duke of Leeds, March 23rd, 1789.

Sat in June, 1777, as Lord Carmarthen. *See* DIARIES.

CARNAC, Mrs. Elizabeth.

Pages 152 and 1277.

A First State of the J. R. Smith plate was sold at Christie's, April 30, 1901 (Sir R. Edgcumbe, owner), for £1,218.

This is the highest price up to date that any engraving after Sir Joshua Reynolds has ever fetched.

CAROLINE, Matilda, Queen of Denmark. Pages 152 and 1277.

There is a note in the Diary of 1758: "Feb. 20, send home Princess Caroline."

This entry points to an earlier portrait of the Princess when seven years old, or to a Princess Elizabeth Carolina, fourth child of Frederick, Prince of Wales, born December 30, 1740, died September 4, 1759.

\*CHALON, Mr.

Sat in December, 1788. *See* DIARIES.

This might be Henry Bernard Chalon, the animal painter, who was born in 1770, and first exhibited in 1792.

A. E. Chalon was born in 1780, and J. J. Chalon in 1778.

\*CHAMBERS, Mrs.

Sat in June, 1769. *See* DIARIES.

CHARLOTTE, Queen.

Pages 166 and 1280.

Another pair of these portraits of George III. and Queen Charlotte belongs to the Duke of Sutherland at Trentham.

CHOLMONDELEY, Miss Hester Frances.

Page 173.

A First State of the Marchi plate was sold at Christie's, March 11, 1901 (Blyth collection), for £54 12s.

\*CLANBRASSIL, Lord.

James Hamilton, 2nd Earl of Clanbrassill, born 1729; died 1798, when all his titles became extinct.

Sat in March, 1786. *See* DIARIES.

There is a note in the Diary, of March, 1786: "Lord Clanbrasil, Stanhope Street, Mayfair.

CLINTON, Lady Catherine Pelham.

Pages 178 and 1282.

A First State of the Smith plate was sold at Christie's, March 11, 1901 (Blyth collection), for £987.

COCKBURN, Lady, and her Children.

Pages 181 and 1283.

A First State of the Wilkin plate was sold at Christie's, March 11, 1901 (Blyth collection), for £25 4s.

COLLIER, Captain.

Page 1284.

There is a note in the Diary, of January, 1764: "Capt. Collier at Miss Alexander's in Cecil Street to be framed."

This entry may refer to Mrs. Collier, who sat in the same month.

\*COVENTRY, Maria, Countess of.

There is a note in the Diary, of December, 1759: "Lady Coventry, 7 ft. 9 by 6 ft. 8."

This seems to imply that Reynolds painted a full-length portrait of her.

\*COWPER, Mrs.

There is a note in the Diary, of September, 1761: "The original of the half length Mrs. Cowper at Mr. Barry's, two doors below the Opera House."

CRAVEN, Lady, and Child. Page 205.

See UNKNOWN, page 1480 uu.

CREWE, Mrs., as "St. Geneviève." Page 207.

A Second State of the Watson plate was sold at Christie's, March 11, 1901 (Blyth collection), for £75 12s.

CREWE, Master John, as "Henry VIII." Pages 210 and 1290.

A First State of the Smith plate was sold at Christie's, March 11, 1901 (Blyth collection), for £105.

CROFT, Mrs. Page 212.

There is a note in the Diary, of June, 1765: "Mrs. Croft to be sent to Stephen Croft, Esq."

CUMBERLAND, William Augustus, Duke of, K.G. Page 217 (No. 6).

There is a note in the Diary, of February, 1762: "Send the Duke to General Hudson in Sackville Street."

CURZON, Caroline, Lady, and Son. Page 222.

A First State of the Watson plate was sold at Christie's, March 12, 1901 (Blyth collection), for £9 19s. 6d.

\*D., Mrs.

Sat in March, 1773. See DIARIES.

\*DALKEITH, Caroline, Countess of.

*Three-quarter length, canvas 50 x 40 in.*

Three-quarter face to the right, walking; right hand pulling on left hand glove; satin dress with wide lace sleeves and gauze veil over her shoulders; low hair; column and curtain background. Signed J. R. 1757.

Sat in February, 1757.

A biography of the lady appears on page 1293.

The picture, which came from a country house in the west of England, now belongs to Leggatt Bros., 62, Cheapside.

\*DANIEL, Lady M.

Sat in April, 1757. *See* DIARIES.

\*DAPPER, Lord.

Sat in December, 1760. *See* DIARIES.

DARBY, Mr.

Page 228.

There is a note in the Diary, of January, 1760: "Frame Mr. Darby, such as Lady Mary Cook."

DARNLEY, John, 4th Earl of.

Page 229.

A newspaper of May 15, 1788, says, after an adverse criticism of "Infant Hercules": "The portraits of Mr. Wyndham, Lord Heathfield and Lord Darnley and Mr. Bradyl make large amends for everything."

\*DAVIES, Mrs.

There is a note in the Diary, of January, 1759: "Finish Mrs. Davies, 10th."

Probably a 1756 sitter.

DAVIES, Miss.

Page 233.

*Head size, canvas 24 × 20 in.*

Miss Jane Davies, born 1745, died 1772.

Three-quarter face to the left; low hair, with blue ribbon and feather and seven pearls; pearl earring; wearing a blue dress cut low; with a red-brown shawl over her shoulders; landscape background.

The picture, which remained in the family until recently, now belongs to Leggatt Bros., 62, Cheapside.

\*DAY, Mr.

Sat in May, 1771. *See* DIARIES.

DAY, Miss Ann.

Page 236.

A First State of Lady Fenhoulet by McArdeU was sold at Christie's, March 11, 1901 (Blyth collection), for £46 4s.

DE CLIFFORD, Edward, Lord.

Page 237.

*See* UNKNOWN, page 1480 RR.







\*DELAVAL, Sir Francis Blake, K.B.

*Half length, canvas 30 × 25 in.*

Three-quarter face to the right ; powdered hair ; white lace cravat round neck ; red coat and vest, and a three-cornered black hat trimmed with gold and a cockade ; blue sky, with clouds in the background.

The picture belongs to L. Hamilton McCormick, of 101, Rush Street, Chicago, U.S.A., and Berkeley House, Berkeley Square.

\*DELAVAL, Mrs.

Sat in December, 1757. *See* DIARIES.

DELMÉ, Lady Betty.

Pages 241 and 1296.

A First State of the Green plate was sold at Christie's, March 11, 1901 (Blyth collection), for £966.

\*DERBY, Mr.

Sat in January, 1760, and May, 1765. *See* DIARIES.

DEVONSHIRE, William, 3rd Duke of, K.G.

Pages 244 and 1297.

There is a note in the Diary, of December, 1758 : "Copy the late Duke of Devon for the present. Do a head for Lord F. Cavendish."

DEVONSHIRE, Georgiana, Duchess of, and her Daughter.

Pages 248 and 1298.

In a newspaper of 1784, under the heading of "The Gallery of Painting," No. 1, it says : "*The Duchess of Devonshire*, as the *leader* of fashionable life, claims first attention in this place. Her Grace's personal charms have never yet been over-rated by the power of the *pencil*, any more than the numberless perfections of her mind have received a lustre more than they deserved from the tongue of *panegyric*. The picture in question is in a state that admits of all the improvement the artist can give it, before it can be called an *approach* to her Grace."

This was evidently written in the studio.

In a newspaper of 1786, it says : "No. 166, a Lady and Child by Sir Joshua, an instance of that warmth of imagination, and delicacy of feeling, which peculiarises his enchanting pencil, and evidences how strongly he possesses that

"Majesty and grace so rarely giv'n

To mortal man, not taught by art but Heaven."

A Second State of the Keating plate was sold at Christie's, March 11, 1901 (Blyth collection), for £73 10s.

DIGBY, Rev. W.

Page 251.

This picture belongs to G. K. Digby at Sherborne. There is a replica in the possession of the Earl of Ilchester at Abbotsbury Castle, Dorchester.

\*DINGLEY, Mr.

Sat in February, 1764, and September, 1765, as Mr. Dingley of St. Helens.  
*See DIARIES.*

DUDLEY AND WARD, John, 1st Lord. Pages 264 and 1301.

There is a note in the Diary, of June, 1766 : "To Lord Dudley at Henly by Hickmans Waggon at the Castle and Falcon, Aldersgate Street."

\*DUDLEY AND WARD, John, 2nd Viscount, LL.D.

Born February 22, 1724; succeeded May 6, 1774; married, July 12, 1788, Mrs. Baker (by whom he previously had a daughter, *see* page 1029); died October 9, 1788.

Sat in March, 1787. *See DIARIES.*

DUNNING, John, afterwards Lord Ashburton.

Page 270.

The picture was sold at Christie's, January 1, 1900, for £24 3s., to Bulynes.

EDGCUMBE, Captain George.

Page 278.

In a letter dated from Ivybridge, Devon, April 2, 1859, from William Cotton to Francis Graves, he says :

"There is a genuine portrait of Captain George Edgcumbe by Reynolds for sale in this neighbourhood. It belongs to the Treby family and came from Plympton House."

EDGCUMBE, Hon. Richard.

Pages 279 and 1304.

The picture was exhibited at the Royal Academy in 1774, not 1773.

EGERTON, Mr.

Pages 280 and 1304.

A newspaper of 1783 says : "No. 160, *Portrait of a Gentleman*. In which there is a great Deal of Character. In the other Pictures of Sir Joshua there is nothing remarkable to be observed ; unless it be his Perseverance in using Colours which fade while he is laying them on, and in a strange Determination to defeat the principal End of Portrait Painting, by contriving that his Pictures shall die before the Persons they are intended to represent."

EGREMONT, George O'Brien, 3rd Earl of.

Page 1305.

There is a note in the Diary, of July, 1766: "Lord Egremont's robe to be a dead colour."

From this it seems probable that the sketch at Petworth, ascribed on page 1305 to the 1773 sitting, applies to the 1765 one.

\*ELLIOTT, Colonel.

Sat in December, 1757. *See* DIARIES.

\*ELLIOTT, Sir Gilbert.

Sat in June, 1782. *See* DIARIES.

ELLIOTT, Miss.

Page 80.

*See* MISS GEORGINA SEYMOUR, pages 1407 and 1480 G G.

\*EXETER, Brownlow, 9th Earl of.

Born September 21, 1725; married, July 24, 1749, Letitia, daughter of Horatio Townshend; succeeded November 3, 1754; died December 26, 1793.

Sat in June, 1760. *See* DIARIES.

There is a note in the Diary, of December, 1758: "Send Lord Exeter's picture."

FALCONER, Miss Eliza.

Pages 296 and 1307.

*Public Advertiser*, 1783: "Thus the President's Portrait of Miss Falconer, No. 41, appears to us with all the Benefit of Contrast.—It is the Prerogative of Genius to ennoble little Things.—By this single Portrait, though the Original has not the Advantage to be known as distinguished by any specific Character—yet by this single Portrait the incomparable Artist shews the Subtlety and deep Reach of his Art, his Learning, his Taste, perhaps his Power of Composition."

The article from which this is taken is addressed from Strawberry Hill.

A First State of the J. R. Smith plate was sold at Christie's, March 28th, 1901, for £430 10s.

FAWCETT, General Sir William, K.B.

Page 299.

In a newspaper of 1784, under the heading of "The Gallery of Painting," it says: "General Fawcett. This portrait is placed near that of the archbishop, and the *sword* and *crozier* appear in perfect *cordiality* with each other. The General is represented in the *habiliments of war*; of this we must say that regimentals look better on the *Parade* than in *Painting* and a *solitary staff officer* suggests the idea that his forces have either been *cut to pieces* by the enemy or have *run away* from their colours!"

This must have been written in the studio, as it was No. 175 in the Royal Academy of 1785.

\*FITZHERBERT, Mrs.

Sat in December, 1769. See DIARIES.

This is a different lady to that described on page 312, who was married in 1775.

FITZWILLIAM, Lady Charlotte.

Pages 318 and 1311.

A First State of the McArdeall plate was sold at Christie's, March 11, 1901 (Blyth collection), for £32 11s.

FOOTE, Captain John.

Page 321.

John Foot, of Tor, Commander H. E. I. Company's service; died March, 1768, aged fifty years.

FORDYCE, Miss.

Page 325.

A First State of the Watson plate was sold at Christie's, March 11, 1901 (Blyth collection), for £25 4s.

FORTESCUE, Anne, Lady.

Page 327.

A comparison between the two printed catalogues of the 1796 Greenwood sale shows that Lot 65 was called Lady Fortescue in the uncorrected proof at the British Museum, but was omitted in the catalogue finally issued and used at the sale. This portrait, therefore, becomes an unknown one.

FORTESCUE, Mrs.

Pages 327 and 328.

There are notes in the Diary of 1759: "August. Send Mrs. Fortescue to be copied." "November 5. Mrs. Hunter and Mrs. Fortescue to be sent to Waverley Abbey, near Farnham, Surrey."

FOX, The Right Hon. Charles James.

Page 332.

In a newspaper of 1784, under the heading of "The Gallery of Painting," it says :  
"Mr. Fox. This gentleman is represented in dark blue. The likeness is admirable, but the disposition of the arms and *hands* are very indifferent."

This was evidently written in the studio before the picture went to the Royal Academy.

A First State of the Jones plate was sold at Christie's, March 11, 1901 (Blyth collection), for £47 5s.

FOX, Charles James, and Ladies.

Pages 334 and 1315.

A First State of the Watson plate was sold at Christie's, March 11, 1901 (Blyth collection), for £48 6s.

FRANKLIN, Mrs.

Page 1316.

Sat in March, 1769. See DIARIES.

GALLWEY, Mrs. Payne, and Child.

Pages 343 and 1317.

A First State of the Smith plate was sold at Christie's, March 11, 1901 (Blyth collection), for £304 10s.

\*GALWAY, Elizabeth, Lady.

Elizabeth, daughter of Daniel Mathew, of Felix Hall, Essex ; married, March 1st, 1779, Robert Monckton Arundell, 4th Viscount Galway, K.B. ; died November 19, 1801.

Sat in June, 1781, as Lady Gallway. See DIARIES.

\*GAMBIER, Admiral.

Sat in October, 1779. See DIARIES.

GARDINER, The Rt. Hon. Luke.

Page 345.

See UNKNOWN, page 1480 R R.

GARRICK, David.

Pages 348 and 1317.

A First State of the Watson plate was sold at Christie's, March 11, 1901 (Blyth collection), for £80 17s.

GARRICK, David, between "Tragedy and Comedy."

Pages 350 and 1318.

A First State of the Fisher plate was sold at Christie's, March 11, 1901 (Blyth collection), for £102 18s.

\*GARRICK, Mrs.

Sat in April, 1781, and April, 1784. See DIARIES.

These sittings are probably for a different portrait to that commenced in 1789. See page 1319.

GAWLER, John.

Page 353.

See UNKNOWN, page 1480 S S.

GEORGE III. when Prince of Wales.

Page 355.

There is a note in the Diary, of July, 1757: "Prince of Wales's bill, July 11, 1757—£50."

This entry points either to an earlier portrait than the 1759 one, or to an unpaid account of his father, Frederick, Prince of Wales, who died in 1751.

GEORGE III.

Pages 356 and 1319.

Although this picture and that of Queen Charlotte, paid for in 1779, do not appear in the Royal Academy Catalogue of 1780, yet they seem to have been exhibited there for the first time. In the "London Courant," May 4, 1780, it says:

"At the upper end of the room, which contains the statues, are two portraits of the King and Queen: whether it be owing to that profusion of ornament, and that glare of magnificence which are seen in the royal robes, we will not attempt to decide, but certain it is, that these paintings have not captivated us in an equal degree with some others in a more plain and simple style: grace, elegance, and expression, seem to be the great excellencies of Sir Joshua, and we may say of his paintings, as the poet said of beauty, that they

"—— need not the foreign aid of ornament,  
But are, when unadorned, adorn'd the most."

In a description of the Apartments of the Royal Academy in Somerset House in 1780 is the following:

"In the end of the Lecture Room, fronting the door, we are struck with two noble pictures of their Majesties, by Sir Joshua Reynolds. The King is sitting in the Coronation Chair in Westminster Abbey, with all the insignia of royalty. The Queen is also drawn sitting in the Chair of State, and dressed in her royal robes."

Another pair of these portraits of George III. and Queen Charlotte belongs to the Duke of Sutherland, at Trentham.



GORDON, Miss Frances Isabella. Pages 372 and 1322.

*Public Advertiser*, 1787: "The best of Sir Joshua's performances this year are Lord William Gordon's daughter, Mrs. Hope, and Sir Harry Englefield."

GOSLING, Mrs. Pages 374 and 1323.

*Public Advertiser*, April, 1783: "Amongst the best Female Portraits in the Room, if not the very best, is a Head of Mrs. Gosling by Sir Joshua."

GRANBY, John, Marquess of. Page 382.

See UNKNOWN, page 1480 R R.

\*GRANBY, John, Marquess of.

There is a note in the Diary, of April, 1760: "Copy of Lord Granby bespoke by Mr. Trevor, Kensington Gore."

GRANBY, John Henry, Marquess of, and his two Sisters.

Page 391.

In a newspaper of 1784, under the heading of "The Gallery of Painting," it says: "*Four* of the children of the Duke and Duchess of *Rutland* are portrayed together: the likeness of three of them is much praised: the fourth has not yet *sat*; the *composition* of this picture is very natural and easy."

This paragraph evidently refers to the picture of Lord Granby and his two sisters which was exhibited in 1785. The fourth child was palpably not included, but must have sat for the companion picture of the three Lords Manners which was painted afterwards. See page 614.

GREENWAY, Miss. Page 393.

A First State of the Watson plate was sold at Christie's, March 11, 1901 (Blyth collection), for £75 12s.

GRENVILLE, The Rt. Hon. George. Page 395.

In the robes of Chancellor of the Exchequer.

This whole-length portrait was sold at the Duke of Buckingham's sale at 91, Pall Mall, in 1848. It was sold by Cripps to the Hon. George Neville Grenville, Dean of Windsor; it now belongs to his grandson, R. Neville Grenville, at Butleigh Court, Glastonbury.

\*GRENVILLE, Mrs.

Sat in July, 1764. See DIARIES.

GREVILLE, Lady Louisa.

Page 397.

There is a note in the Diary, of January, 1759: "Send home Lady Louisa Greville, 9 Jan., '59."

GREY, Mrs.

Page 400.

There is a note in the Diary, of February, 1758: "Send home Mrs. Gray in Papier Mache frame."

GWATKIN, Miss, as "Simplicity."

Pages 408 and 1327.

A First State of the Bartolozzi plate was sold at Christie's, March 11, 1901 (Blyth collection), for £24 3s.

\*GWATKIN, Miss, as "Simplicity."

A picture of this subject was bought about 1860 by Edward Loyd, of Lillesden, Hawkhurst, for £967. It now belongs to Frederick Edward Loyd, of Amwell Grove, Ware, Herts.

HAGGET, Mr.

Page 411.

There is a note in the Diary, of March, 1765: "Copy of Mr. Haggett to be sent to Rev. Mr. Dacy, at Highclere, near Newbury, Berks, by the Newbury waggon."

\*HALE, Mrs.

Probably the Hon. Mary Grimstone, daughter of James, 2nd Viscount Grimstone, born May 28, 1753; married, April 3, 1777, William Hale; died April 9, 1846. *See* page 401.

Sat in February, 1782. *See* DIARIES.

\*HALES, Lady.

Sat in February, 1782. *See* DIARIES.

\*HAMILTON, Mr.

Sat in April, 1764. *See* DIARIES.

HAMILTON, Emma, Lady.

Pages 426 and 1332.

An impression of the Smith plate was sold at Sotheby's on November 30, 1900, for £57, and a proof at Christie's, March 11, 1901 (Blyth collection), for £252.

\*HAMILTON, Emma, Lady, as a "Bacchante."

*Head size, 17 × 12½ in. oblong.*

A beautiful sketch of the head from the Chamberlayne picture belonged to Sir William Augustus Fraser, Bart., and is now the property of Leggatt Bros., 62, Cheapside.

HARDINGE, Mrs.

Pages 433 and 1333.

A First State of the Watson plate was sold at Christie's, in the Fraser collection in 1900, for £98 14s., and an impression at the Blyth sale, March 11, 1901, for £69 6s.

HARE, Master Francis George.

Page 435.

Mr. Charles B. Curtis writes from New York, April 1, 1901: "The portrait belongs to Baron Alphonse de Rothschild at Paris, where I had the pleasure of seeing it not long ago."

The statement that it is in the New York Museum is therefore not correct.

HARRINGTON, Charles, 3rd Earl of.

Pages 437 and 1334.

A newspaper of 1783 says: "No. 193, a *Portrait of Lord Harrington clad in armour*. It is difficult to avoid the Appearance of Stiffness which the Gothick Armour naturally produces. Sir Joshua has happily attended to this Circumstance; and has succeeded so well, both in Effect and Colouring, as to equal the best Pictures in the Flemish School. The Disposition and Influence of the Back-Ground, and of what the French call *tout ensemble*, prevent the Eye from paying particular Attention to the Out-Lines."

HARRINGTON, Jane, Countess of.

Page 438.

A First State of the Val Green plate was sold at Christie's in 1899 (Hall collection), for £367 10s., and at the Blyth sale, March 11, 1901, for £210.

See UNKNOWN, page 1480 T T.

HARRINGTON, Jane, Countess of.

Pages 439 and 1335.

In a newspaper of 1784, under the heading of "The Gallery of Painting," it says: "*Lady Harrington* and two of her children are designed in *Sir Joshua's* best manner, and reflect great honor on his pencil. Her Ladyship is represented in the amiable character of a mother, engaged in play with her offspring. Beauty always appears most lovely when recommended by the affectionate ties of Kindred."

This must have been written in the studio, as the picture was never exhibited.

HARRIS, Lady Harriet Mary. Pages 442 and 1335.

A newspaper of March 26th, 1788, says : "Lady HERRIES and Mrs. THORNHILL are sitting."

This must have been written in the studio, as the picture did not go to the Royal Academy until April. The critic evidently means Harris.

HARRIS, Miss Frances. Pages 442 and 1336.

A First State of the Grozer plate was sold at Christie's, March 11, 1901 (Blyth collection), for £189.

HARTLEY, Mrs., and Child. Page 446.

An impression printed in colours, with the title, "A Bacchante," of the Nutter plate, was sold at Christie's, April 30, 1901, for £61 19s.

HARTLEY, Mrs., and Child. Page 447 (top).

This picture, which was for many years at Hampton Court Palace, became the property of Artis Crispe, from whom it passed in February, 1901, to A. Hornby Lewis, of 29, Park Lane, the present owner.

HASTINGS, Warren. Page 449.

An impression of the Watson plate was sold at Christie's in 1900 for £50 8s.

HEAD, Lady. Page 455.

There is a note in the Diary, of July, 1758 : "Lady Head to be finished—No. 6 Downing Street."

HEATHFIELD, Lord. Pages 455 and 1337.

A newspaper of 1788 says : "This piece has considerable merit—for of a Portrait, resemblance is merit, which in this instance cannot escape any one who has ever seen the Veteran of the Rock. As these are peaceable times, the artist has with propriety exhibited a deportment more conciliating than the air *Martinet*."

HEATHFIELD, George Augustus Elliott, Lord. Page 456.

Alderman John Boydel, in his catalogue of the pictures given by him to the City of London, 1794, says :

"The picture may be truly said to be the most capital portrait ever painted by this master. The likeness, character, expression, and colouring may stand in competition with Titian, Raphael, Rubens, Van Dyke, or any of the ancient masters. And, indeed, in this picture, nearly the last of his great exertions, he has added a fresh wreath on the pillar of his own fame.

"I cannot help here remarking the pleasure I received from the affability of Lord

Heathfield, who frequently called upon me, and his readiness in sitting for this picture. His ideas of honour and honesty were grateful to my feelings.

"I have, therefore, placed the Portrait of this great hero in the centre of the fortification he so gallantly defended."

HERBERT, Lady Elizabeth, and Son. Pages 458 and 1338.

In a letter to the "St. James's Chronicle," from Gaudenzio, April, 1777, it says: "No. 289, a Lady and Child by *Sir Joshua Reynolds*, is one of the best Portraits of the artist. I do not mean for the likenesses (as I do not know who it represents), but for the great historical Genius apparent in it. The two Figures are well grouped, the Colouring is warm, the Expression pleasing, and the Keeping of the whole wonderful. There is a shadow on the lower Part of the Figure (which the Wood that forms the Ground of the Picture renders probable). I say this Shadow is the great Spring of the Pleasure we feel in seeing it, by drawing our Eyes to the principal Subjects, the Head of the Mother, and that of the Child expressing an internal Happiness."

A First State of the Dean plate was sold at Christie's, March 11, 1901 (Blyth collection), for £288 15s., and another copy for £315.

HERBERT, Lady Henrietta. Pages 460 and 1338.

Exhibited at the Grosvenor, 1884, No. 50, by the Earl of Powis.

A First State of the Green plate was sold at Christie's, April 30, 1901 (Sir R. Edgcumbe, owner), for £225 15s.

HERTFORD, Francis, Earl of. Page 461.

In Mr. Spielmann's copy of the Royal Academy catalogue for 1785, No. 71 is printed "Portrait of a Nobleman" instead of "Portrait of a Lady," and it is called Lord Hertford.

Mr. Spielmann's catalogue is original, and Mr. Graves's a reprint.

HEWITT, Mrs. Page 464.

There is a note in the Diary, of April, 1760: "Send the profile to Mrs. Hewitt immediately."

\*HOARE, Mrs. Richard, and Child.

*Head size, canvas 30 × 25 in.*

This picture is a very unfinished sketch of the principal portion of the picture bequeathed to the nation by Lady Wallace.

It belongs to the Earl of Ellesmere, and is No. 319 in the Bridgewater House Catalogue.

\*HOLLAND, Henry, 1st Lord.

There is a note in the Diary, of October, 1764: "Lord Holland's picture for Mr. Powell, 4 ft. 6 high by 3 ft. 6½."

HOME, Mr. Page 475.

There is a note in the Diary, of October, 1767: "Mr. Home lives at Castle Street, Oxford Market."



HONYWOOD, Frances, Lady, and Child. Pages 477 and 1342.

In a newspaper of 1784, under the heading of "The Gallery of Painting," it says : "*Lady Honeywood and Child*. The picture in question is coloured with correctness : but it possesses but little of the grace which Sir Joshua so much recommends in his *Lectures*."

This picture must have been seen in the studio before it went to the Royal Academy Exhibition of 1784.

HOOD, Captain Alexander. Page 479.

There is a note in the Diary, of October, 1764 : "Capt. Hood's picture to be sent to Harley Street."

\*HOOD, Mr.

Sat in August, 1757. See DIARIES.

HOPE, Mrs. Williams. Pages 481 and 1343.

A First State of the Hodges plate was sold at Christie's, April 30, 1901 (Sir R. Edgcumbe, owner), for £79 16s.

HUNT, Mrs. Page 495.

There is a note in the Diary, of January, 1762 : "Mrs. Hunt's picture with the Capt. to be sent to Mr. Hunt in Cheapside, opposite Friday Street. The other and Mr. Peace to be sent to Mr. Hadon, Poultney Lane, Cannon Street."

HUNTER, Mrs. Page 497.

There are notes in the Diary, of November, 1759 : "5 Nov. Mrs. Hunter and Mrs. Fortescue to be sent to Waverley Abbey, near Farnham, Surrey." "A rich frame for the head of Mrs. Hunter to be ready, agreeable to Mr. H."

HUNTER, Miss Kitty. Pages 498 and 1345.

The note in the Diary of 1762 is as follows : "Feb. 24. Send Miss Hunter's to the Admiralty. Enquire for Mr. Hemming."

HURRELL, Miss Phillis. Page 500.

There is a note in the Diary, of May, 1762 : "Miss Hurrell to be sent to Lady Egremont."

INGRAM, Miss. See ARIADNE, pages 1131, 1451, and 1480 xx.



JACOBS, Miss. Pages 511 and 1349.

A First State of the Spilsbury plate was sold at Christie's, March 11, 1901 (Blyth collection), for £178 10s.

\*JERMAINE, Miss.

Sat in August, 1760. See DIARIES.

See MISS JERMAN, page 515.

JOHNSON, Dr. Samuel. Page 521.

A First State of the Doughty plate was sold at Christie's (Fraser collection) in 1900 for £98 14s.

JOHNSON, Dr. Samuel. Pages 521 (No. 3) and 1351.

*Half length, canvas 30 × 25 in.*

This picture is almost identical with the National Gallery picture. No button-holes are showing on the coat, which is of a brownish colour. There are no oblong curls on the wig.

The picture belongs to the Earl of Rosebery, in Berkeley Square.

JOHNSTONE, Lady Charlotte. Page 528.

There is a note in the Diary, of March, 1760: "Speak to Mr. Horan about the copy of Lady C. Johnstone."

\*JORDAN, Mrs.

Sat in April, 1786. See DIARIES.

See also page 530.

KEMBLE, Miss Fanny. Pages 535 and 1353.

A First State of the Jones plate, in a white dress, was sold at Christie's (Blyth collection), March 11, 1901, for £157 10s.

KEMBLE, Miss Fanny. Page 535.

A First State of the Jones plate, in a black dress, was sold at Christie's (Fraser collection) in 1900 for £204 15s.

KENNEDY, Miss Polly. Pages 536 and 1353.

A First State of the Watson plate was sold at Christie's, March 11, 1901 (Blyth collection), for £21.

\*KEPPEL, Lady Elizabeth.

*Head size, canvas*  $23\frac{1}{2} \times 19\frac{1}{2}$  in.

A picture described as above was sold at Christie's, March 16, 1901, Lot 121, for £120 15s., to Thomas.

KEPPEL, Lady Elizabeth.

Page 548.

See UNKNOWN, page 1480 T T.

KIRKLEY, Ralph.

Page 554.

At the Royal Academy Exhibition of 1791, No. 23, a portrait of "Ralph, Sir Joshua Reynolds' man," by J. Hazlitt, was exhibited. It was exhibited as "Portrait of a Gentleman," but a newspaper of 1791 gives his name.

The compilers are of opinion that the picture sold in 1812 as by Reynolds was really this picture by Hazlitt.

KNIGHT, Mrs.

Page 1354.

There is a note in the Diary, of July, 1766: "Varnish Mrs. Knight, Richmond, Surrey."

LADY MAYORESS. See TOWNSHEND.

LAMB, The Hon. Peniston, William, and Frederick James.

Pages 561 and 1355.

In a newspaper of 1784, under the heading of "The Gallery of Painting," it says: "*Three children of Lady Melbourne* form a very pleasing assemblage. The colouring is very correct, and the likenesses good."

This entry gives us the date when this picture was painted, as there are no sittings recorded, and it was not exhibited at the Royal Academy.

LANSDOWNE, Louisa, Marchioness of. Pages 563 and 1355.

In a newspaper of 1784, under the heading of "The Gallery of Painting," it says: "*Lady Shelburne*. Her Ladyship's *likeness* is preserved, which appears to be the only design of the portrait."

This lady was Lady Shelburne until November, 1784. There is no sitting recorded under that name, but the picture was paid for in 1786 as Lady Lansdowne.

LASCELLES, Mrs., and Child.

Page 565.

A First State of the Watson plate was sold at Christie's, March 11, 1901 (Blyth collection), for £32 12s.

LAUDERDALE, James, 7th Earl of.

Page 566.

There is a note in the Diary, of May, 1759: "Send to Lord Lauderdale, to charge £188, with Mrs. Spencer, £31 10s. Dead colour, 15s. 6s. 9d. Costs, £138 13s. 9d."; there follows an entry concerning Mrs. Price. *See* page 1527.

LEEDS, Mary, Duchess of.

Page 572.

There is a note in the Diary, of December, 1764: "Copy of Duchess of Leeds."

LENNOX, Mrs.

Page 579.

There is a note in the Diary, of January, 1761: "Mrs. Lennox send to Mr. Selwin."

\*LICET, Mr.

Sat in May, 1760. *See* DIARIES.

LIVERPOOL, Catherine, Countess of, when Miss Catherine Bishopp. Pages 589 and 1359.

*Whole length, canvas 50 × 40 in.*

In a blue and red dress; in a landscape with a dove and a dog.

Sold at Christie's, March 16, 1901, Lot 21 (Sir Henry Meysey Thompson, owner), for £462, to Evans.

It was described as from the Wynn-Ellis collection; but it was bought at the Gaunt House collection, March 17, 1877, as "Girl with a Dove."

LONG, Mrs.

Page 591.

There is a note in the Diary, of January, 1758: "Send home Mrs. Long before 11."

LOWTHER, Sir William.

Pages 594 and 1361.

There are notes in the Diary, for December, 1758, in addition to those of 1757 given by Tom Taylor: "Copy of Sir William Lowther for Mr. Kinaston, in blue, head. Do. for Mr. Bridgman, head. Do. for Lord F. Cavendish." "A copy of Sir William Lowther, in blue pressed frock and gold edge, a fortnight more, 20 gs."

\*M., Mr.

Sat in January, 1772, as Mr. M. *See* DIARIES.

\*MACARTNEY, Lord.

In robes.

Sold at Christie's, January 27, 1899, Lot 91 (exors. of Mrs. Caldecott, owners), for £25 4s. 6d., to Leggatt.

\*MACARTNEY, Mr.

Sat in January, 1782. *See* DIARIES.

\*MACCLESFIELD, Countess of.

*Three-quarter length.*

Probably Mary, eldest daughter of Sir William Heathcote; married, December 12, 1749, Thomas, 3rd Earl of Macclesfield; died 1812.

Sold at Robinson and Fisher's, May 17, 1900, Lot 109, for £472 10s., to Burton.

MACKLIN, Mrs. and Miss, and MISS POTTS.

Pages 603 and 1363.

A First State of the Bartolozzi plate was sold at Christie's, March 11, 1901 (Blyth collection), for £10 10s.

\*MAJOR, Mrs.

Sat in June, 1762. *See* DIARIES.

MALONE, Edmund.

Page 610.

*See* UNKNOWN, page 1480 ss.

\*MANCHESTER, George, 4th Duke of.

In a newspaper of 1784, under the heading of "The Gallery of Painting," it says: "*Duke of Manchester*. The likeness is uncommonly strong; but as the drapery is hardly yet formed, we can make no other comment on it."

This picture, the existence of which was unknown to the compilers, must have been seen by the critic in the studio.

Tom Taylor, in vol. i., p. 379, says, "All staunch friends and patrons of Sir Joshua's be it remarked. The Dukes of Manchester and Portland," etc.

MANCHESTER, Duchess of, and Son.

Page 611.

A First State of the Watson plate was sold at Christie's, March 11, 1901 (Blyth collection), for £115 10s.

\*MANNERS, Lady R.

There is a note in the Diary, of February, 1757: "Lady R. Manners send to Lord Dartmouth." Tom Taylor records a sitting in February, 1757, by Lord R. Manners. This may possibly be an error for Lady on Sir Joshua's part. Also January, 1760: "Wait on Lady Robert Manners." See MANNERS, page 615.

MARCH, William, 3rd Earl of.

Page 619.

There is a note in the Diary, of April, 1760: "Finish Lord March."

MARKHAM, William, D.D., Archbishop of York.

Page 621.

There is a note in the Diary, of May, 1761: "Dr. Markham's picture to be sent in a burnished gold frame, directed to the Rev. Mr. Slamock, of Christ Church, Oxford."

MARLBOROUGH, George, 3rd Duke of, K.G.

Page 624.

There is a note in the Diary, of January, 1764: "Duke of Marlborough to go to Ld. Bolingbroke, Feb. 17."

MARLBOROUGH, Caroline, Duchess of, and Daughter.

Page 625.

A First State of the Watson plate was sold at Christie's, March 11, 1901 (Blyth collection), for £28 7s., and a First State of the Houston plate for £37 16s.

MARLBOROUGH FAMILY.

Pages 626 and 1366.

The copy made by Mr. Powell of this picture (see page 628) was exhibited in Spring Gardens in 1780. The following is from the "Public Advertiser," May, 1780:

"No. 208. *Portrait of a Family by Mr. Powell.* This is a Copy of a beautiful Portrait of a Nobleman's Family, painted by Sir Joshua Reynolds. Superior Excellence, even in any Branch of Art, is deserving of Notice. It is this Circumstance I suppose which has introduced this Gentleman's Copies into the Exhibition, contrary to the general Rule of admitting

none but Originals. Copies indeed are the most inferior Efforts of the Painter's Skill, but when executed with the Fidelity and Spirit which are conspicuous in this Piece, they have the same air of originality that we find in many excellent Translations, which have added to the Fame of some of our best Writers. The Groupe of Children, in the Front of the Piece, has a very agreeable Effect ; and the archness of the child, who shows the Mask to her Sister, together with the Fright of the latter, are as faithfully expressed as they can be."

A First State of the Turner plate was sold at Christie's, March 11, 1901 (Blyth collection), for £63.

MARSHAM, Lady Frances. Pages 629 and 1366.

This picture is described as half length on page 629 ; it should be whole length.

MARTIN, Mrs.

Sat in September, 1788. *See* DIARIES.

MELBOURNE, Elizabeth, Lady, and Son. Page 637.

An impression of the Watson plate was sold at Christie's, March 17, 1887 (Buccleuch collection), for £47 5s.

MEYER, Miss, as " Hebe." Page 642.

A First State of the plate by Jacobi was sold at Christie's (Fraser collection) in 1900 for £96 12s.

MOLESWORTH, Miss Frances, afterwards Marchioness Camden. Page 652.

An impression of the Schiavonetti plate, printed in colours, was sold at Christie's in 1900 for £73 10s. A picture called Lady Camden, in a white dress, was sold at Christie's, November 24, 1900, Lot 96, for £52 10s., to Shepherd.

MONTAGU, Lady Elizabeth. Page 655.

A Second State of the McArdeU plate sold at Christie's, March 11, 1901 (Blyth collection), for £38 17s.

MONTAGU, Mrs. Pages 658 and 1370.

A First State of the Smith plate was sold at Christie's, March 11, 1901 (Blyth collection), for £44 2s.



MONTAGU-SCOTT, Lady Caroline. Pages 656 and 1370.

A First State of the Smith plate was sold at Christie's, March 11, 1901 (Blyth collection), for £120 15s.

MORANT, Mrs. Page 664.

A First State of the Townley plate was sold at Christie's, March 11, 1901 (Blyth collection), for £24 3s.

MORNINGTON, Anne, Countess of. Page 666.

There is a note in the Diary of 1762: "April 16. To send a receipt to Lady Mornington."

MORRIS, Mr. Page 668.

There is a note in the Diary, of November, 1759: "Mrs. Morris should be Mr." This removes the sitting for Mrs. Morris on page 668 to Mr. Morris higher up on the page.

MORRIS, Mrs., afterwards Henrietta, Lady Morris. Pages 667 and 1371.

A proof before letters of the Smith plate was sold at Sotheby's, November 30, 1900, for £22 10s., and a First State at Christie's, March 11, 1901 (Blyth collection), for £50 8s.

MORRIS, Miss, as "Hope nursing Love." Pages 670 and 1371.

A Second State of the Fisher plate was sold at Christie's (Fraser collection) in 1900 for £44 2s.

MUSTERS, John. Page 681.

The picture (93 × 57 in.) was sold at Christie's, April 27, 1901, Lot 101 as the property of a lady, for £1,680, to Agnew.

MUSTERS, Mrs. Page 682.

A First State of the Smith plate was sold at Christie's, March 11, 1901 (Blyth collection), for £399.

MUSTERS, Mrs., as "Hebe." Page 683.

A First State of the Hodges plate was sold at Christie's, March 11, 1901 (Blyth collection), for £241 10s.

The picture was sold at the sale of John Hudson 1, Grove Villas, Osmaston Road, Derby, by Oliver and Newbold, May 1, 1872, Lot 22, as "Portrait of Mrs. Musters (Lord Byron's 'Mary') in the character of Hebe."

The following is the report made by Mr. Algernon Graves as to the back of the canvas of Mrs. Musters, June 4, 1872 :

"The canvas has been composed of eight pieces of very irregular sizes, and not one of them in any way approaching to a regular size, thereby showing that the picture was not begun on a small canvas and then enlarged. This is further proved by examination of the threads of the canvas, for all round the entire canvas towards the edge the threads form curves, the points directing to where the nail has stretched it. This would be also apparent on some of the smaller pieces had they ever been on independent stretchers, but on the contrary the threads near all the inner joins are not curved at all. All the pieces are off the same piece of canvas. There is a very unfinished chalk sketch on the back of the entire canvas, evidently representing a nude figure seated. There are indications of three heads and a column. These marks are carried over the joins. Mr. Morrill believes that the joining is not done by a professional hand. Query, would any copyist take all the pains to patch a canvas? It is much more likely that some friend of Sir Joshua wished him before he parted with the picture to make a replica of this celebrated beauty, and not having a full-length canvas ready, and not having time to order one, he got his servants to sew a lot of pieces together."

There is a note in the Diary, of December, 1761 : "Send General Napper to Mr. Adam in a Standle frame."

The compilers are informed that the artist's name was altered from Reynolds to Romney in consequence of a remark made by Lord Leighton when passing hurriedly through the collection, without careful examination.

Sat in November, 1762, August, 1769, October, 1771, February, 1781, and October, 1784. *See* DIARIES.

An impression of the Dixon plate was sold at Christie's (Fraser collection) in 1900 for £273, and at the Blyth sale, March 11, 1901, for £162 15s.

\*O'BRIEN, Nelly.

*Half length, canvas 30 × 25 in.*

In a white and brown dress.

A picture described as above was sold at Christie's, May 5, 1900, Lot 49 (Mrs. Moore, owner), for £47 5s., to Gribble.

OGILVIE, Charles.

Page 706.

*Half length, canvas 29 $\frac{1}{4}$  × 24 $\frac{1}{4}$  in.*

Youngest son of James Ogilvie of Auchines, Aberdeenshire, and Margaret, daughter of Alexander Strachen of Thornton. He went into business, and in 1750 sailed for the then British colony of Carolina in America. He returned in 1761, and lived for the most part in London, being in partnership with a Mr. Michie and a Mr. Forbes. He married, in 1762, Miss Mary Michie.

He owned property in South Carolina and Crow Island. He was a loyalist at the time of the American Rebellion. His property was confiscated by the United States Government, and he suffered heavy losses in consequence.

Three-quarter face to the left; wearing a blue coat and waistcoat braided with gold, seven bands on the right side, and gold buttons; powdered hair, tied at the back with black ribbons; white cravat and frill; hands not showing; plain background.

OGILVIE, Mrs. Charles.

Page 706.

*Half length, canvas 29 $\frac{1}{4}$  × 24 $\frac{1}{4}$  in.*

Mary, daughter of James Michie, sometime Chief Justice of South Carolina. She married Charles Ogilvie in 1762, and died in 1769.

Full face, looking to the left; white dress with embroidered flowers, a dark blue cloak edged with ermine, blue sash round waist, and black velvet band round the neck with bow to the right; dark hair with pearls; left arm leaning on a red table, holding the ermine with her finger; right hand not shown; plain background.

This and the previous picture descended to Mr. Charles Ogilvie's granddaughter, Janet Rebecca, who married her cousin, Alexander Ogilvie; at their death they passed to his brother, John Charles Ogilvie, M.D. They now belong to his grandson, John Charles Matthias Ogilvie-Forbes, at Boyndlie House, Fraserburgh, Aberdeenshire.

*General Advertiser*, 1786 : "No. 85. This Portrait is executed with so many excellencies that it must be acknowledged, to add greatly to his honour ; the boldness of the figure, with the ease and elegance of the attitude, the fineness of the colouring and richness of the tints, are equal almost to anything executed by any of the great masters ; at the same time, I cannot esteem it as a perfect piece. The background is tame and unfinished, which is the fault also of the clouds, and they are not natural. This I must accuse as a very great negligence in the painter of so fine a picture. There is also something of trick in it, beneath an artist of the eminent abilities Sir Joshua possesses ; the sameness of the background throws the portrait out bolder in the relief. The head being amongst the clouds, and they (such as they are) apparently too near, is a great fault in the perspective. As I have not the pleasure of personally knowing His Royal Highness, I cannot therefore speak to the likeness ; but granting the similitude to be exact, the face is so finely discriminated, that his Royal Highness may be distinguished from a thousand. The Hussars always wear the scymetar low and loose—but here, the scymetar (which trails on the ground) has, with the apparatus of the belt, which appears between the thighs, an appearance as if the buckle had given way, and the whole was slipping from his Highness's side. The head of the Indian attendant, which appears in the corner, is finely drawn and coloured ; but I cannot say so much for the head of the horse—nor indeed the figure of any of the horses, exhibited by Sir Joshua in his pictures."

## PAINE, Mrs., and Daughters.

Page 718.

There is a note in the Diary, of July, 1765 : "July 17. The three Paynes in one picture." Also in August : "August 22. Mrs. Payne & Co." On other occasions, "Mrs. Payne," etc.

## \*PAINE, Mr.

Sat in February, 1771. *See* DIARIES.

## \*PALK, Mr.

Sat in January, 1761, and February, 1777. *See* DIARIES.

## PALMER, Miss Theophila, afterwards Mrs. Gwatkin. Page 724.

The following letter from Mr. John Lucas, dated October 7, 1872, from 22, St. John's Wood Road, is interesting :

"DEAR MR. ALGERNON.

"Since I saw you it has occurred to me that the best person to restore my little Sir Joshua is your humble servant. I have, with the exception of a few years, lived in the same house with that beautiful relic—partly during my apprenticeship at Mr. S. W. Reynolds's, when I little dreamt that I should one day become its owner, and ever since it was presented to me by my old friend and patron, the Rev. Dr. Penrose, 'my love for it has grown with what it fed on,' and although I am not overburdened with money I cannot bring myself to part with it, unless actually compelled to do so. I shall, however, be delighted to join with you in the investigation as to the name of the lady whose face it represents."

PALMER, Miss Theophila.

Page 725.

A First State of the Smith plate was sold at Christie's, March 11, 1901 (Blyth collection), for £96 12s.

PARKER, Hon. Mrs.

Pages 729 and 1382.

Mr. Graves has had a catalogue of the Royal Academy of 1773 lent to him by Mr. M. H. Spielmann, in which No. 382 is printed as being painted by LIOTARD. This differs both from Lord Rosebery's and Mr. Graves's catalogues.

PAULET, Miss.

Page 734.

There is a note in the Diary, of December, 1758: "Send home Miss Pawlett." "Miss Pawlett's dress in white, like Miss Wombwell's, but without gauze. Dead colour, by Thursday."

\*PAWLE, Mr.

Sat in July, 1760. *See* DIARIES.

\*PAYNE, William.

Sat in April, 1780. *See* DIARIES.

PELHAM, Mrs.

Pages 739 and 1383.

A First State of the Dickinson plate was sold at Christie's, March 11, 1901 (Blyth collection), for £341 5s.

PELHAM, Master Thomas, afterwards 2nd Earl of Chichester.

Page 737.

The note in the Diary, of May, 1759, reads as follows: "A frame for the little picture of Master Pelham, a square with an oval."

PENNET, Mr.

Page 748.

There is a note in the Diary, of November, 1761: "Mr. Pennet's picture to be ready February."

\*PERCY, Mr.

Sat in April, 1766, and December, 1768. *See* DIARIES.



PHIPPS, Master, afterwards Henry, 1st Earl of Mulgrave.

Page 751.

There is a note in the Diary, of December, 1758: "Copy Master Phips with a lamb."

PITT, Mrs.

Page 754.

There is a note in the Diary, of November, 1758: "Make a sketch for Mrs. Pitt."

POPHAM, Miss.

Pages 758 and 1386.

There is a note in the Diary, of July, 1765: "For Miss Popham, at Newport, Isle of Wight, by Clark's waggon."

\*PORTEUS, Bishop Beilby.

Born at York, May 8, 1731, and after being several years at school there, was placed at Ripon under Doctor Hyde; from thence to Cambridge, where he was admitted as sizar; took Bachelor's degree in 1752; elected Fellow in the same year, he became a resident in Cambridge; ordained Deacon in 1757. In 1762 he was appointed one of Archbishop Secker's domestic chaplains. In May, 1765, he married Margaret, eldest daughter of John Hodgson, of Ashbourne in Derbyshire, and the same year was presented by the Archbishop with the livings of Rucking and Wittersham, Kent, which he resigned for the rectory of Hunton in the same county, in addition to a prebend at Peterborough. In 1767 he became rector of Lambeth, and soon after took his degree of Doctor of Divinity. In December, 1776, he kissed the king's hand on his promotion to the see of Chester, and in 1787 Dr. Porteus was translated to that of London. After a life spent in doing the most beneficent acts he expired without a pang or a sigh at his palace at Fulham, May 13, 1809.

Sat as Bishop of Chester in February, 1780, April, 1781, February, 1784, April, 1786, and April, 1787. *See* DIARIES.

His portrait was painted by Romney and Hoppner.

\*PORTSMOUTH, Elizabeth, Countess of.

Daughter of James, Lord Griffin, and relict of Henry Grey of Billingbear; married, as his second wife, John, 1st Earl of Portsmouth, June 4 1741.



There is a note in the Diary, of December, 1758: "Lady Portsmouth for McArdell."

Reynolds painted the Earl in 1762 (*see* page 762), but there is no record of the Countess sitting—neither is there any plate of her by McArdell in existence.

PORTSMOUTH, Grace, Countess of. *See* MISS GRACE NORTON, page 699.

POTT, Percival, F.R.S. Pages 764 and 1387.

In a newspaper of 1784, under the heading of "The Gallery of Painting," it says: "Mr. *Pott*. This portrait is deserving of great praise on its colouring and likeness."

This picture must have been seen in the studio before it was sent to the Royal Academy of 1784.

POWELL, Miss Harriet. Pages 765 and 1387.

A First State of the Houston plate was sold at Christie's, March 12, 1901 (Blyth collection), for £30 9s., and another for £27 6s.

POWYS, Miss Elizabeth. Pages 769 and 1387.

There is a note in the Diary, of March, 1759: "Miss Powis to be finished 17 Mar."

PRETTYMAN, Dr. Page 1388.

The Rev. George Pretyman, M.A., of Pembroke Hall, was, in October, 1780, appointed an officer of Cambridge as a Moderator. In the list of civil promotions in November, 1781, the Rev. George Pretyman, M.A., was appointed a Taxer. On January 31, 1784, he was appointed a Prebendary of Westminster vice W. Stockwood. On September 3, 1784, when private secretary to Mr. Pitt, he was married to Miss Malsby, daughter of Thomas Malsby of Germans, Bucks.

The name is Pretyman, but he is entered by Sir Joshua in 1784 as Prettyman.

\*PRETTYMAN, Miss.

There is a note in the Diary, of May, 1760: "Miss Prettyman to be sent in a month's time to Lady Codrington in Albemarle Street."

PRICE, Lady Caroline.

Pages 772 and 1388.

A First State of the Jones plate was sold at Christie's, March 12, 1901 (Blyth collection), for £199 10s.

PRICE, Chase.

Page 772.

There is a note in the Diary of November, 1765: "Mr. Charles Price should be Mr. Chase Price."

PRICE, Mrs.

Page 773.

There is a note in the Diary, of May, 1759: "Mrs. Price, £100, and £19 1s., and 10 guineas, and 20s., and £15 15s. Costs, £180 6s., and send to hand."

See LAUDERDALE, pages 1480 P and 1527.

RENA, La Contessa della.

Pages 787 and 1392.

There is a note in the Diary, of April, 1760: "Carlo Maratti, frame, Mme. Rena."

REYNOLDS, Sir Joshua, P.R.A.

Page 788.

The compilers have received the following account of three sketch books by Sir Joshua Reynolds from Mr. Charles B. Curtis, of New York. They were sold at the Marchioness of Thomond's sale, May 26th, 1821, Lot 65, as Three Sketch Books, and one not bound, for £16 5s. 6d., to Samuel Rogers. They were sold at the Rogers sale, April 22nd, 1856, Lots 1275 to 1277, for £29 8s. 6d.; and an interesting paragraph appeared in the "Athenæum" of May 24th, 1856, regretting that they were allowed to go to New York. They were purchased by Andrew E. Douglas, the father of Mr. Curtis's wife, and were sold on December 15th, 1856, Lot 4195, to Henry F. Sewell, at whose sale in January, 1897, the three sketch books fetched 390 dollars, and were bought by Dodd, Mead, and Co., from whom they passed to William A. White, of New York, the present owner.

REYNOLDS, Sir Joshua, P.R.A.

Pages 788 and 1392.

A newspaper of 1791 says: "The President has already done enough for the Art by the masterly works his great genius has produced, and by the influence of those works in elevating the views of all who cultivate the same elegant pursuit, and therefore he might be excused for resigning his pencil, however opposite to the wishes of those who know how to value the operations of superior talents, even if a deplorable infirmity had not too fatally taken it from his hand."

REYNOLDS, Sir Joshua, P.R.A.

Pages 803 and 1394.

1780, aged fifty-seven.

A First State by Val Green sold at Christie's in 1900 for £71 8s.

REYNOLDS, Sir Joshua, P.R.A.

Page 804.

1788, aged sixty-five.

This picture was exhibited at the Royal Academy in 1790, No. 35, as a "Portrait of a Gentleman."

\*REYNOLDS, Sir Joshua, P.R.A.

A slight but splendid charcoal sketch by Sir Joshua Reynolds. It is a study of himself as seen in a mirror for the face of "Horror" in the picture of Mrs. Siddons as the Tragic Muse.

Bequeathed to the nation by Henry Vaughan, F.S.A.

\*RICE, Mr.

There are notes in the Diaries of April, 1760: "Mr. Rice to be sent to Lord March"; and February, 1762: "Mr. Rice to be sent home."

\*ROBINSON, Richard, D.D.

*Half length, canvas 17 × 13 in.*

This small picture is identical in composition with the one belonging to Sir Gerald Robinson, Bart., and was evidently made by Sir Joshua for the engraver to work from. It belongs to H. A. Sutton, of Kelham Hall, Newark.

\*ROBINSON, Mr.

Sat in August, 1758, March, 1760, and November, 1769. *See* DIARIES.

\*ROBINSON, Mr.

Sat in May and December, 1787, and February, 1788. *See* DIARIES.

ROBINSON, Mrs. Mary, as "Perdita."

Pages 830 and 1399.

A First State of the Dickinson plate was sold at Christie's, March 12, 1901 (Blyth collection), for £115 10s.

ROBINSON, Mrs., as "Contemplation."      Pages 833 and 1400.

In a newspaper of 1784, under the heading of "The Gallery of Painting," it says : "*Mrs. Robinson*. The hair, the disposition of the head, and the likeness, are admirable. Why does not Sir Joshua proceed on a portrait in which he has already been so successful?"

She sat in February, 1784.

RODNEY, Admiral Lord.      Page 840.

Walpole, the "Public Advertiser," and "St. James's Chronicle" all give No. 225 as Lord Rodney, and not 167, as stated on page 840.

RUMBOLD, Mrs.      Page 846.

*See* UNKNOWN, page 1480 T T.

RUSSELL, Lady Caroline, afterwards Duchess of Marlborough.  
Page 848.

There is a note in the Diary, of May, 1759 : "Lady C. Russell send to Mr. Cleveland."

Mr. Cleveland was probably agent for the Duke of Bedford. He sat himself. *See* page 178.

A First State of the McArdeU plate was sold at Christie's, March 12, 1901 (Blyth collection), for £31 10s.

RUTLAND, Charles, 4th Duke of.      Page 849 (No. 1).

In a newspaper of 1784, under the heading of "The Gallery of Painting," it says : "The *Duke of Rutland* is painted at full length in his robes ; the likeness is very striking."

This must have been written in the studio, as the picture was never exhibited.

RUTLAND, Mary Isabella, Duchess of.      Pages 851 and 1402.

A newspaper of 1781 says : "An elegant, easy figure, but wants repose behind the head, which spoils the effect of the face."

For the alteration made in the plate by Valentine Green, *see* YORK, pages 1441-2.

A First State of the V. Green plate was sold at Christie's on March 12, 1901 (Blyth collection), for £1,050.

RUTLAND, Mary Isabella, Duchess of.

Page 852.

Mr. A. Graves has a list of *all* the pictures burnt at Belvoir Castle, 103 in number, nineteen of which are by Sir Joshua Reynolds and tally exactly with the list given on pages 852-3; the remainder being Old Masters and early English portraits.

RUTLAND, Mary Isabella, Duchess of.

Page 854 (No. 2).

In a newspaper of 1784, under the heading of "The Gallery of Painting," it says: "A Portrait of the *Duchess of Rutland* exhibits her Grace in a fancy dress. There is a *formality* in the countenance beyond what the regularity of features bestow. In another portrait in *Sable* of the same lady, she appears to no better advantage; but as the latter picture is still in an unfinished state, we recommend it to Sir Joshua to bestow a little more *grace* upon the lovely *Duchess*, and endeavour to keep company as much as possible with *nature*."

The second picture here referred to is the one engraved by Sherwin in 1791, but the other must be one entirely unknown, as the full-length was exhibited in 1781, and the compilers know of none in fancy dress.

EXHIBITED.

National Portrait Exhibition, 1867, No. 661, by the Duke of Beaufort.

ST. AUBYN, Sir John, 4th Bart.

Page 861.

There is a note in the Diary, of May, 1759: "Lace of Sir John's hat to be taken."

SALISBURY, Mary Amelia, Countess of.

Page 864.

A newspaper of 1781 says: "No. 241. Portrait of a lady, Sir Joshua Reynolds. Elegantly drawn, sweetly coloured, the shadow of the drapery particularly; the background so judiciously contrived, that the figure is finely relieved."

A First State of the V. Green plate was sold at Christie's, March 12, 1901 (Blyth collection), for £472 10s.

\*SANDBY, Thomas, R.A.

There is a pencil sketch of this artist, full length, in the Royal Library at Windsor; made in 1760.

SANDBY, Mrs.

Page 1404.

She was Elizabeth Venables, the second wife of Thomas Sandby, R.A.; married in 1753.

SCARBOROUGH, Barbara, Countess of, and Child. Page 868.

There is a note in the Diary, of April, 1760 : " Lady Scarborough with a child, to be forwarded by August."

SCHINDLERIN, Madame. Page 869.

A First State of the Smith plate was sold at Christie's, March 12, 1901 (Blyth collection), for £63.

SCOTT, Lady Frances, and Brothers. Pages 870 and 1405.

There is a note in the Diary, of March, 1759 : " Lady F. Scott. The Duke to be finished."

SEYMOUR, Miss Georgiana. Pages 80 and 1407.

*Morning Herald*, 1785 : " No. 423 : A little Girl—a fancy study, pleasing and natural."

See GIRL (LITTLE), page 1119.

She was exhibited in 1792 by A. Plimer as " A Young Lady ;" the name was given by a newspaper as " Miss Elliott."

\*SERRES, Mr.

Probably Dominic Serres, R.A., marine painter ; born 1722 ; died 1793.

Sat in September, 1782. See DIARIES.

SHAFTESBURY, Mary, Countess of. Page 878.

There is a note in the Diary, of May, 1761 : " Lady Shaftesbury for the copy " ; also September, 1761 : " Mr. Talbot's pictures to be finished, and send word at Lord Shaftesbury's, Grosvenor Square."

SHERIDAN, The Rt. Hon. Richard Brinsley. Page 885.

Walpole, the " Public Advertiser," and " St. James's Chronicle" give No. 259, and not 252, as stated on page 885.

SHERIDAN, Mrs., as " St. Cecilia." Pages 887 and 1409.

*Public Advertiser*, May, 1783 : " No. 140 : Gainsborough's whole length of Mrs. Sheridan is by no means successfully imagined. Though the Attitude and Disposition are tolerably different, yet the subject being the same, it is impossible not to think of the



*President's* highly finished portrait of this Lady. It is always a Disadvantage to Gainsborough when he is obliged to try his skill, after the more curious Felicity of Sir Joshua."

A First State of the Dickinson plate was sold at Christie's on March 12, 1901 (Blyth collection), for £252.

SHIRLEY, Mrs.

Page 891.

There is a note in the Diary, of August, 1759: "Send Mrs. Shirley to be copied."

SHIRLEY, Miss.

Page 892.

A portrait of Miss Shirley belonged in 1872 to Sewallis Evelyn Shirley, M.P., of Ettington Park, Warwickshire.

SIDDONS, Mrs., as "The Tragic Muse." Pages 892 and 1410.

In a newspaper of 1784, under the heading of "The Gallery of Painting," it says: "Mrs. *Siddons* in the character of the *Tragic Muse*; Sir Joshua, in this performance has displayed great genius; it may be said, that in his devotion to *Melpomene*, he has been favoured with *inspiration* from the *Sister Muse* who patronizes *painting*. The actress celebrated in this picture, is represented with a countenance expressive of the most terrible of human passions, *despair*, and is attended by the attributes of tragedy, and armed with instruments of fate!"

A newspaper, February 5, 1788, says: "Wednesday last, Mr. Francis Hayward, member of the Royal Academy, London, had the honour of presenting his print of Mrs. Siddons, in the character of the Tragic-Muse, engraved from a painting by Sir Joshua Reynolds, to his Majesty, and was most graciously received."

A First State of the Haward plate was sold at Christie's, March 12, 1901 (Blyth collection), for £147.

\*SMELT, Mr.

Sat in January, 1773. See DIARIES.

\*SMITH, Mrs.

Sat in March, 1787. See DIARIES.

\*SMYTH, Mrs.

Sat in April, 1788. See DIARIES.

\*SNEED, Mr.

Sat in May, 1760. See DIARIES.

SOMERSET, Edward, Duke of.

Page 911.

There is a note in the Diary, of December, 1758: "Copy Duke of Somerset, a head."

SPENCER, Mrs., afterwards Countess.

Pages 915 and 1415.

There are notes in the Diary, of May, 1759: "Send to Lord Lauderdale to charge £168 with Mrs. Spencer £31 10s." "Mrs. Spencer to be sent to Mr. Dawson."

SPENCER, Margaret Georgiana, Viscountess, and Daughter.

Page 915.

A First State of the J. Watson plate was sold at Christie's, March 12, 1901 (Blyth collection), for £81 18s.

SPENCER, Lavinia, Countess.

Page 920.

A newspaper of 1786 says: "No. 198: a portrait of Lady Spencer, not unworthy of the artist, and containing native force of character."

SPENCER, Lady Charles.

Page 923.

A First State of the Finlayson plate was sold at Christie's, March 12, 1901 (Blyth collection), for £15 15s.

STANHOPE, Anne, Lady.

Page 927.

An impression of the Watson plate sold at Christie's (Fraser collection), in 1900 for £78 15s.

STANHOPE, Spencer.

Page 930.

In a newspaper of 1784, under the heading of "The Gallery of Painting," it says: "Mr. *Stanhope*. A very pleasing resemblance; the outline is easy, and the colouring correct."

This must have been written in the studio, for it was not exhibited at the Royal Academy.

This may probably be for a third picture, or Sir Joshua may have been in error when he put *Dilettanti* to the 1780 payment.

STANHOPE, The Hon. Mrs.

Page 930.

A First State of the Caroline Watson plate was sold at Christie's, March 12, 1901 (Blyth collection), for £46 4s.

**\*STAUNTON, Sir John.**

Sat in August, 1760. *See* DIARIES.

**STERNE, Laurence.**

Pages 933 and 1418.

A First State of the Fisher plate was sold at Christie's, March 12, 1901 (Blyth collection), for £23 2s.

**\*STOPFORD, Mr.**

Sat in April, 1759. *See* DIARIES.

**SUFFOLK, Henry, 12th Earl of.**

Page 945 (No. 3).

There is a note in the Diary, of January, 1780: "Lord Suffolk to be finished by 17th Feb." This must be Mr. Wedderburn's picture, paid for in the April following.

**\*SUFFOLK, Henry, 12th Earl of.**

There is a note in the Diary, of February, 1760: "Lord Suffolk's picture for Mr. Barrington."

**SUSSEX, Hester, Countess of.**

Pages 947 and 1419.

This picture is 42 × 34 in., not 50 × 40 in. She has white lace in her hair, and not a feather.

**TALBOT, Charlotte, Countess.**

Page 951.

A First State of the V. Green plate was sold at Christie's, March 12, 1901 (Blyth collection), for £220 10s.

**TALBOT, The Hon. and Rev. George, D.D.**

Page 952.

There is a note in the Diary, of September, 1761: "Mr. Talbot's pictures to be finished, and send word at Lord Shaftesbury's, Grosvenor Square." *See* page 1480 GG.

**TARLETON, Colonel Bannastre.**

Pages 952 and 1420.

A First State of the Smith plate was sold at Christie's, March 12, 1901 (Blyth collection), for £54 12s., and an impression for £37 16s.

TAYLOR, Elizabeth, Lady. Pages 957 and 1420.

A First State of the Dickinson plate was sold at Christie's, March 12, 1901 (Blyth collection), for £220 10s.

THOMOND, Mary, Marchioness of. See PALMER, pages 722 and 1381.

THORNHILL, Mrs. Page 965.

A newspaper of March 26, 1788, says: "Lady HERRIES and Mrs. THORNHILL are sitting."

THOROTON, Robert. Page 966.

*Earwig*, 1781, says of No. 21: "An excellent picture."

THURLOW, Edward, Lord. Page 971.

In a newspaper of May, 1782, it says of No. 158: "Of all the portraits now exhibited at the Royal Academy none is more justly or more universally admired than that which Sir Joshua Reynolds has painted of Edward Lord Thurlow, Lord High Chancellor of Great Britain; and it is with great pleasure we hear that an engraving has been made from that picture, by Mr. Bartolozzi, in which he has succeeded so happily as to render it a production worthy of himself and of the original from which it was taken."

TOLLEMACHE, Mrs., as Miranda. Page 974.

A First State of the Jones plate was sold at Christie's, March 12, 1901 (Blyth collection), for £99 15s.

TOWNSEND, Mr. Page 982.

There is a note in the Diary, of January, 1764, opposite the sitting of Mr. Townsend: "The picture to go to Lady Northampton."

\*TOWNSHEND, Charles, 3rd Viscount.

Born July 11th, 1700; married in May, 1723, Audrey, daughter of Edward Harrison, of Balls, co. Hertford; died May 12, 1764.

Sat in February, 1758, as Duke of Townsend. Why Sir Joshua should have called him Duke it is difficult to conjecture,

TOWNSHEND, Anne, Viscountess. Page 979.

The following letter from Mr. R. Townley Parker, October 19, 1877, is interesting as it points to what is called a replica being the original picture. Lady Townshend probably survived her husband, who died in 1807.

"DEAR MR. GRAVES,

"The portrait of Lady Townshend is the present property of a gentleman who is the grand- or great-grandson from the eldest of her four daughters, who was the wife of Mr. Harrington Hudson. My friend, who is the sister of the present owner of the picture, writes me word that as far as she knows her brother will still sell his picture of Lady Townshend," etc., etc.

TOWNSHEND, Anne, Viscountess, and Sisters.

Pages 979 and 1422.

A First State of the Watson plate was sold at Christie's, March 11, 1901 (Blyth collection), for £462.

TOWNSHEND, The Hon. Anne.

Page 1422.

She was born June 29, 1756, and married March 22, 1779.

There is a note in the Diary, of March, 1757: "Miss Townsend's cloth to be Kit-cat." This fixes the date of this picture. See page 1422.

\*TOWNSHEND, Alderman James.

Sat in March, 1773, as Lord Mayor. See DIARIES.

\*TOWNSHEND, Mrs.

Henrietta Rosa Peregrina, the illegitimate daughter of Henry, 3rd Lord Coleraine, by Rose Duplessis, the daughter of a French clergyman. She was born in Italy, September 12, 1745; was married May 2, 1763, to Alderman James Townsend. Lord Coleraine, who died in 1749, bequeathed to her his Tottenham estates, but as she was an alien they became forfeited to the crown. They were, however, granted afterwards to her husband, who died in 1787.

Sat in March, 1773, as Lady Mayoress. See DIARIES.

There is a notice of her death in the "Gentleman's Magazine" for 1785, page 921.

\*TRAFFORD, Miss.

Sat in March, 1780. See DIARIES.

TRAPAUD, Mrs.

Pages 986 and 1423.

A First State of the Fisher plate was sold at Christie's, March 12, 1901 (Blyth collection), for £15 15s.

TRENTHAM, Lord.

Page 1423.

*Half length, canvas 30 × 25 in.*

The picture, which was painted at the same time as that of his wife, the Countess of Sutherland, belongs to the Duke of Sutherland, at Trentham.

TROLLOPE, Thomas Middleton.

Page 989.

There is a note in the Diary, of March, 1759: "The sitting of Mrs. Trollope should be *Mr.*"

This entry exonerates Tom Taylor from misreading the name, but he might have noticed the note and commented upon it.

TURNER, Mrs.

Page 992.

There is a note in the Diary, of November, 1758: "Mrs. Turner's to be sent to Mr. McArdell, Nov. 27, '58."

TYRCONNEL, Frances, Countess of.

Page 995.

*See UNKNOWN, p. 1480 TT.*

VANSITTART, Mr.

Page 1000 (No. 2).

There is a note in the Diary, of December, 1777: "Vansittart for Mrs. Moss."

\*VARDY, Mr.

Sat in September, 1759. *See DIARIES.*

There is a note in the Diary, of November, 1759: "Copy of Mr. Vardy."

VASSALL, Florentius.

Pages 1004 and 1427.

There is a note in the Diary of 1758: "July 22. Wait on Mr. Vassall, Banker, Hore."

This entry possibly gives a date to this picture.

VERNON, George, Lord.

Page 1007.

Both the "Public Advertiser" and the "St. James's Chronicle" give No. 86 in the Royal Academy Exhibition as Lord Vernon, and not No. 259 as stated. *See page 1301.*



VERNON, Lord.

Page 1007.

*See UNKNOWN, page 1480 RR.*

WALDEGRAVE, Maria, Countess.

Page 1015.

*See UNKNOWN, page 1480 TT.*

\*WALDEGRAVE, Elizabeth, Countess of.

*Half length, canvas 30 × 25 in.*

For biography, see page 1017.

In a red dress embroidered with gold, and a green cloak trimmed with ermine ; low hair, and black velvet ribbon round the neck.

The picture belongs to the Duke of Sutherland, at Trentham.

WALDEGRAVE, The Ladies.

Pages 1017 and 1430.

A First State of the V. Green plate was sold at Christie's, March 12, 1901 (Blyth collection), for £525.

WALES, George, Prince of, K.G., afterwards George IV.

Page 1020 (No. 1).

A newspaper of April, 1783, says : " The portrait of the Prince of Wales by Sir Joshua Reynolds is nearly finished ; the *grey horse* being almost completely *caparisoned* for the *review* at Somerset House."

Another paper says : " It is said he had just finished a Portrait of the Prince of Wales, which he considered his *Chef-d'Œuvre* in that style, and designed for the Exhibition ; but he was desired not to exhibit it. This has been a Disappointment to the President."

\*WALKER, Mrs.

There is a note in the Diary, of March, 1759 : " Mrs. Walker's pictures to be finished 15th Mar. '59."

Probably a sitter of 1756.

WALLIS, Albany.

Pages 1023 and 1431.

A criticism addressed from Strawberry Hill in the *Public Advertiser*, 1783, says of No. 23 : " The only Blemish in the *President's* Portrait of Albany Wallis, 23, is too much Flattery. Perhaps when 'mellowed by the stealing Hours of Time' there will be less Occasion for this Complaint."

The above and other criticisms in the " Public Advertiser " appear to have been contributed by Horace Walpole.

WALPOLE, Horace.

Pages 1023 and 1431.

In continuation of the extracts concerning the Royal Academy given on page 1431, the following extracts from a newspaper of May 1, 1780, from a book of newspaper cuttings kindly lent to the compilers by Mr. M. H. Spielmann, may be interesting :

"The Twelfth Exhibition of the Royal Academy was opened yesterday and for the first time the Publick were invited to see it at the superb and stately mansion erected for the use of the Academy, on the scite of ground formerly occupied by Somerset House, etc."

"The publick are this year much accommodated by the catalogue being printed after a new method. The pictures now are regularly numbered as they stand, so that the spectator has not his attention distracted as before, by being obliged to run from one part of the rooms to another, nor has he any difficulty in referring to the catalogue."

The advertisement that appeared in the 1769 catalogue about payment for admission (see page 1431) is reprinted word for word in the 1780 catalogue.

This called forth a long letter to Sir Joshua Reynolds in the "Public Advertiser" of May 30, 1780, from "An Admirer of the Arts," in which he suggests methods to admit the public free and yet keep out improper persons.

There was another letter to the "London Courant" from "Academicus" on May 15, 1780, on the same subject.

In connection with Walpole's remark about Romney on page 1431, there is a paragraph in a newspaper of 1783, which says :

"Romney is, as he of late has always affected to be, absent from his duty! This is either monstrous Affectation, absurd Perverseness, or erroneous Timidity—For why should he either fear or flout at joining the Exhibitors? In his acknowledged Height of Excellence he cannot think his Talents too humble thus to dare the Scrutiny of the Public—and, on the other, high as he is, he cannot be above the Practice, while it continues, as we hope it will long continue, the Practice of his Betters."

WARTON, Rev. Joseph.

Pages 1033 and 1432.

See UNKNOWN, page 1480 RR.

WARTON, Rev. Thomas.

Page 1034.

In another newspaper of 1784 the criticism is the same as in that of the "Morning Herald," with the difference of *college* pedantry.

WEDDELL, William.

Page 1040.

See UNKNOWN, page 1480 SS.

\*WEDDERBURN, Alexander, afterwards Lord Loughborough.

Sat in November, 1779, as Attorney General. See DIARIES.

WENTWORTH, Miss Annabella.

Pages 1045 and 1433.

There is a note in the Diary, of November, 1762: "Miss Wentworth's picture to Mr. Bosville, Great Russell Street, Bloomsbury."

\*WHITBREAD, Miss.

Sat in March, 1779, and May, 1787.

\*WILLETT, Captain.

*Half length, canvas, oval, 28 × 23 in.*

Full face; in a blue naval uniform, with white and gold facings, and white waistcoat trimmed with gold; white neckcloth; powdered wig; plain background.

The picture was the property of Captain J. Saltren Willett, and was sold at Christie's, April 27, 1901, Lot 97, for £157 10s., to Shepherd.

WILLETT, Mrs.

Page 1055.

*Half length, canvas, oval, 28 × 23 in.*

Turned to the right, looking to the front, in a blue dress with a white fichu, the dress almost entirely covered by a black silk mantle; black ribbon round neck; high hair powdered, one curl hanging over left shoulder; white lace cap; plain background.

The picture, formerly the property of Captain J. Saltren Willett, of Petticombe, North Devon, was sold at Christie's, April 27, 1901, Lot 96, for £1,701, to Asher Wertheimer.

\*WILLIAMS, Mrs.

There is a note in the Diary, of May, 1759: "Mr. Williams should be Mrs."

Tom Taylor records the sitting as Mr. See page 1056.

WILLISON, Miss.

Page 1437.

This entry is made in error. There is no sitting by her in the Diaries.

WILLSON, Miss.

Page 1437.

This entry is made in error. There is no sitting by her in the Diaries.

\*WILMOT, Miss.

Sat in March, 1766. See DIARIES.

WYNYARD, Miss Emily.

Pages 1076 and 1440.

The picture was sold at Christie's, May 4, 1901, Lot 66 (Alfred Buckley, owner), for £766 10s. to Laurie and Co. At the same sale the portrait of her sister, MARY, COUNTESS DELAWARR, Lot 67 (*see* page 240), was sold for £504 to Laurie and Co. She wears a white dress, with a pink sash round the waist, and Vandyke cuffs; the hair is trimmed with pearls, which are hanging over her right shoulder.

\*YORK, H.R.H. Edward Augustus, Duke of, K.G.

*Half length, canvas 30 x 25 in.*

In naval uniform; powdered hair.

Bought in at Christie's, July 8, 1900, Lot 136, for £81 18s.

YORK, H.R.H. Frederick, Duke of, K.G.

Page 1083.

A newspaper of March 26, 1788, says: "The whole lengths of the PRINCE for the DUKE OF YORK, and the DUKE for the PRINCE are amending, and retouching."

These pictures must have been seen in the studio before sending the Duke of York to the Royal Academy in 1788, No. 88. The whole length of the Prince of Wales must be that referred to on page 1022, and not the one given to the Marquess of Hastings, exhibited in 1787, No. 90.

## UNKNOWN.

NOBLEMAN.

Page 1089.

The portrait of a young nobleman exhibited at the Royal Academy in 1777 (No. 287) as a "Young Nobleman" is probably that of Lord Binning, born 1753. *See* page 85.

NOBLEMAN.

Page 1089.

In Mr. Spielmann's catalogue of the Royal Academy of 1785, No. 181 is called "Portrait of an Officer, half length," but in Mr. Graves's copy it is "Portrait of a Nobleman, half length." It was that of Lord Loughborough. *See* page 593.

\*NOBLEMAN.

A portrait of a nobleman was exhibited at the Royal Academy in 1789 (No. 167); it was probably that of Lord De Clifford. *See* page 237.

OFFICER (General).

Page 1089.

The whole length portrait of a general officer exhibited at the Society of Artists in 1766 (No. 137) was that of the Marquess of Granby. *See* page 382.

## OFFICER.

Page 1090.

The half length portrait of an officer exhibited at the Society of Artists in 1766 (No. 138) was that of Lord Amherst. *See* page 16.

## OFFICER.

Page 1090.

In Mr. Spielmann's catalogue of 1785, No. 175 is printed as "Venus."

## OFFICER.

Page 1090.

*Morning Herald*, 1785 : "No. 384, Portrait of an officer. Not placed in a light favorable to the pencil of this artist, but painted with considerable force and spirit."

The portrait exhibited at the Royal Academy in 1785 (No. 384) was probably that of Colonel Luke Gardiner. *See* page 345.

## \*OFFICER (Naval).

*Three-quarter length, canvas.*

Full face ; hair blowing in the wind ; in a blue coat and long white waistcoat trimmed with gold ; standing leaning against a mast, round which is a broad band of iron ; right hand holds a sword pointed upwards over the right shoulder ; left hand resting on hip ; white neckcloth and frill ; rough sea and stormy background.

The portrait is very like either Captain Keppel or Hervey.

ENGRAVED.

S. W. Reynolds (unfinished),  $5\frac{1}{8}$  in.  $\times$   $4\frac{3}{4}$  in.

## CLERGYMAN.

Page 1092.

The three-quarter portrait exhibited at the Royal Academy in 1777 (No. 291) was probably that of the Rev. Joseph Warton. *See* pages 1033 and 1432.

## GENTLEMAN IN ARMOUR.

Page 1092.

This picture, exhibited at the Society of Artists in 1760 (No. 50), was Lord Vernon. *See* page 1007.

## GENTLEMAN.

Page 1092.

The three-quarter portrait exhibited at the Royal Academy in 1773 (No. 240) was probably a second portrait of John Julius Angerstein. *See* page 241.



GENTLEMAN.

Page 1093.

The three-quarter portrait exhibited at the Royal Academy in 1774 (No. 224) was probably that of Edmund Burke. *See* page 129.

GENTLEMAN.

Page 1093.

The three-quarter portrait exhibited at the Royal Academy in 1775 (No. 237) will probably remain unknown, as the Diaries of 1774, 1775, and 1776 are all missing.

GENTLEMAN.

Page 1093.

The three-quarter portrait exhibited at the Royal Academy in 1777 (No. 292) was probably that of Mr. Gawler. *See* page 353.

GENTLEMAN.

Page 1093.

The portrait exhibited at the Royal Academy in 1779, No. 255 (or 254), was probably that of Edmond Malone. *See* page 610.

GENTLEMAN (Young).

Page 1093.

The portrait exhibited at the Royal Academy in 1786 (No. 10) was probably that of John Charles, Lord Althorp. *See* page 14.

GENTLEMAN.

Page 1093.

The whole length portrait exhibited at the Royal Academy in 1786 (No. 215) was that of John Barker. *See* page 51.

\*GENTLEMAN.

A portrait of a gentleman was exhibited at the Royal Academy in 1789 (No. 252); it was probably that of William Weddell. *See* page 1040.

\*GENTLEMAN.

*Half length, canvas 30 × 25 in.*

In a brown coat; seated, holding a book.

Sold at Christie's, July 7, 1900, Lot 83, for £54 12s., to Renton.

LADY.

Page 1096.

The three-quarter portrait of a lady at the Society of Artists in 1760 (No. 48) was that of Lady Elizabeth Keppel. *See* page 548.



LADY.

Page 1097.

The whole length portrait exhibited at the Society of Artists in 1764 (No. 92) is said by Tom Taylor to have been Lady Sarah Bunbury (vol. i., p. 227), and he also gives No. 104 in 1765 as the same lady. A sitting is recorded in April, 1762, by Lady Sarah Lennox, and on the same date is one by Lady Susan Strangways. Both these sittings given before Lady Sarah's marriage were for the picture of them with Charles James Fox recorded on page 334. The compilers therefore consider that the whole length picture exhibited in 1764 was probably either the Duchess of Douglas, Miss Draycote, or the Duchess of Ancaster, painted in that year.

Tom Taylor, in vol. i., p. 196, states that Lady Sarah Lennox was married in 1767, whereas, according to Collins, she was married in 1762.

Lady Sarah Bunbury sat in 1765 and 1768. *See* pages 124 and 1539.

LADY.

Page 1097.

The three-quarter portrait exhibited at the Society of Artists in 1764 (No. 93) was Lady Waldegrave. *See* page 1015.

LADY.

Page 1097.

The whole length portrait exhibited at the Royal Academy in 1775 (No. 229) was probably that of Miss Jane Fleming, afterwards Countess of Harrington. *See* page 438.

LADY.

Page 1097.

The half length portrait exhibited at the Royal Academy in 1776 (No. 238\*) was probably that of Lady Tyrconnel. *See* page 995.

LADY.

Page 1097.

The half length portrait exhibited at the Royal Academy in 1777 (No. 290) was probably that of Mrs. Rumbold. *See* page 846.

LADY (Young).

Page 1097.

The portrait of a young lady exhibited at the Royal Academy in 1779 (No. 252) was Lady Caroline Howard. *See* page 487.

### \*LADY.

A portrait of a lady, whole length, was exhibited at the Royal Academy in 1785 (No. 212). The diary of this year being missing, it is impossible to suggest a name. The ledgers do not give any clue either.

There was much confusion in the numbers of the 1785 exhibition. This is dealt with on page 558, where it will be seen that No. 212 still remains unidentified.

### \*LADY AND CHILD.

A picture of a lady and child was exhibited at the Royal Academy in 1781 (No. 427); it was probably that of Lady Craven and child. See page 205.

### \*LADY.

*Half length, canvas 35 × 26½ in.*

Standing figure to the knees, wearing a low blue satin dress; her head turned over her left shoulder; hair dressed low, with a fillet in it and a curl over the right shoulder; a transparent white and gold scarf over her shoulders; a bouquet at her breast; her right hand crossed in front over her left; dated on a balustrade at the right bottom corner, 1760.

This picture, which has for some time been called "Mrs. Wright," belonged to Banks Wright, who sold it many years ago to Samuel Thomas Cooper, of Bulwell Hall, Notts. It now belongs to Arthur Francis Thomas Cooper, at Barton Blount, near Derby.

### LADY IN A BLUE (FUR-TRIMMED) CLOAK.

Page 1102.

*Half length, canvas 30 × 25 in.*

Face nearly in profile, directed to the left; dark hair, turned up from the forehead and dressed with pearls; white dress, with a rose at the bosom; blue robe trimmed with ermine; pillar to left; dark background.

The picture was sold at Christie's, April 27, 1901, Lot 68, for £325 10s., to Wallis.

### BOY LAUGHING.

Page 1112.

A newspaper of 1781 says: "No. 421, Boy laughing, Sir Joshua Reynolds. Elegantly drawn and coloured, but not very characteristic of laughing."

### BOY READING.

Pages 1115 (No. 1) and 1447.

For a criticism on this picture, which was afterwards changed in the catalogue to Bacchante, see LADY HAMILTON, page 425.

## MAN.

Pages 1124 and 1449.

In a pamphlet called "Observations on the Pictures now on Exhibition at the Royal Academy," etc., by R. Baker, in 1771, it says: "No. 159. The old man, a half length, is at least equal (I think, indeed, superior) to any other picture I ever saw of his doing; and may be called a first-rate performance. The pillar is, however, too yellow. I allow it to be often necessary in painting to give an object more of this hue than the same object has in nature, and that a proper mellowness could not otherwise be preserved. But in this pillar the yellowness is carried to an excess."

## HISTORICAL, MYTHOLOGICAL, AND FANCY SUBJECTS.

### AGE OF INNOCENCE.

Pages 1129 and 1451.

A First State of the Turner plate was sold at Christie's, March 12, 1901 (Blyth collection), for £12 12s.

### ARIADNE.

Pages 1131 and 1451.

A First State of the Doughty plate was sold at Christie's, March 11, 1901 (Blyth collection), for £75 12s.

### CONTINENCE OF SCIPIO.

Page 1139.

The *Public Advertiser* of April 30, 1789, gives the following, written by CANDIDUS: "*Upon the Picture exhibited by Sir JOSHUA REYNOLDS, representing the Behaviour of SCIPIO towards his Prisoners captured in one of his famous Battles.* The predominance of virtue over the influence of the tender passion, in the person of a youthful hero flushed with victory, is the principal design. In the captive Prince he has expressed apprehension and anxiety in the extreme. In the betrothed Princess what is most likely to attract and fix the attention of a man of sentiment and feeling, that is, beauty in distress, beaming with the brightest or *rather mildest radiance* of female charms, *unaffected modesty and conscious innocence*, and in the mother the utmost solicitude to preserve her daughter's fame unsullied. The canvas is perhaps too small for the design, and the figures are, consequently, thrown together too closely; but upon the whole it may be said, that this picture is worthy of the pencil of the President of the Royal Academy; and that, however the invidious and spiteful may rail, it is such as will adorn the cabinet of some future *connoisseur*; although it should happen that envy and detraction should gain an ascendancy at the present."

### DEATH OF DIDO.

Pages 1146 and 1453.

"Ensis" wrote to the *London Courant*, May 7, 1781: "The artist has combined moments which the poet has kept separate with great art: Dido expires under the mystic

arm of Iris, though her sister is yet taken up with that clamorous boast of grief which disgraces her in Virgil. Allowing for this, it is perhaps out of the reach of art to treat the terrible graces with a more delicate hand than that which formed the face of Dido. But is it really Dido that expires? I do not mean by this question to ask of the Painter an impossibility, an attempt to unite in the face those different impressions of different passions, which the poet alone can give because he alone can represent them *successively*: I only ask of him the leading feature in the character of Dido. If that was, as I think it was, *heroism*, assailed and driven to despair by *love*, that ought to have been expressed. Beauty alone expiring, innocent beauty expiring in sufferings, though on a pile, surrounded by shields, daggers, and images, makes no Dido; and I ask the artist if this is not the feature of his figure? I allow that he who did so much could do more, and ascribe the reason of his giving up the truly grand for the merely graceful, to a deference for the taste of his age; such as it is, call it Dido or Cecilia; it is a face which few works can boast of, though I cannot help observing, that *Guercino*, the vulgar *Guercino*, who in every other part of this subject treated by him, proved himself unworthy of the task, has, strange to tell, preserved this leading feature of the Tyrian Queen."

## DESIGN.

Page 1148.

In a description of the Apartments of the Royal Academy in Somerset House that appeared in 1780, it says: "The library is on the first floor; it is a small room, but elegantly ornamented with a painted ceiling. The centre represents 'Theory,' by Sir Joshua Reynolds. She is described sitting on a cloud, darting her eye through the expanse, and holding a scroll in her hand, on which is written, 'Theory is the knowledge of what is truly nature.' This piece possesses a most beautiful lightness, and the figure seems rather to hover on the air, than to have any settled seat."

## EURYDICE.

Page 1151.

"SANDON HALL, November 7, 1876.

"Lord Harrowby begs to inform Mr. Graves that he has here a portrait of the 1st Lady Harrowby by Sir Joshua Reynolds, and that he has in Grosvenor Square a sketch by him of Eurydice."

## FORTUNE-TELLER.

Pages 1153 and 1454.

In a letter to *St. James's Chronicle*, from Gaudenzio, April, 1777, it says: "No. 294. A Fortune-Teller, by the same. A Gipsy is telling a young Girl, sitting on her Lover's Knees, her Fortune, and seems to be saying to her that she will soon be married to him, at which she laughs, and is pleased, without well knowing what it means. So I understand the historical Part of this Picture. If the Artist meant it so, it is extremely well expressed. There is an amazing good Effect of Light and shade, the Colouring also very good. I could only wish to see a little more of the young Man's Body, as one is at a loss to know to what Body his Head belongs. The keeping of this Picture is also extremely fine."

A First State of the Sherwin plate was sold at Christie's, March 12, 1901 (Blyth collection), for £15 15s.

## GIRL WITH A GOLDFINCH.

Page 1449.

This picture is probably the "Child with a Bird" that was sold to Sir Robert Smith in 1787 for £52 10s. See page 1117.

## INFANT ACADEMY.

Pages 1158 and 1455.

A First State of the Haward plate was sold at Christie's, March 12, 1901 (Blyth collection), for £16 16s.

## INFANT HERCULES.

Page 1160.

A newspaper of July 3, 1787, says : "Sir Joshua Reynolds is hard at work on his great performance for the Empress of Russia. The subject of the picture is the same, but he treats it differently from what he some time since proposed—indeed, all that a few months since appeared upon the canvas, has been obliterated, and the story is told anew."

Another newspaper says : "Here we must fling down the gauntlet for the advocates of Sir Joshua. We are neither pleased with the design, the colouring, nor the execution of this piece—the female figures are all dismay—whilst the guards, with manly fortitude, look on unconcerned. Were the latter acquainted with that of which the former were ignorant, that it was the decree of Fate the Infant should be victorious—from neither party is there any offer of assistance. The infants are in the old stile of sprawling cherubims. Meanwhile Juno is taking a peep out of a cloud at the rough treatment her serpents are receiving; the cloud appears to be fringed by the hangings suspended over the cradle of Hercules. The single expression that gratified us in this historical piece, is that in the countenance of the Infant Hercules—it seems to mark a sense of superiority, and a consciousness of victory—a favourable termination of his first labour."

A newspaper of May 15, 1788, says : "SIR JOSHUA—all that this unrivalled Painter has done, and much he has done, may be found in former Papers of the World—and therefore, need not, for the most part, be found again—The INFANT HERCULES, though much mended of late, by entire new arrangement in the Female Groupe, still is liable to as much blame as praise. With resources such as Sir *Joshua* has, no subject, however poor, can be worthless. That this however is poor, we call to witness Mythology and Enigma. It is bad enough to paint emblematically!—A bad emblem is yet worse!—If the Empire of RUSSIA is to be impersonified, the truth is not in Infancy—but in ADVANCED AGE."

## INO AND THE INFANT BACCHUS.

Pages 1165 and 1456.

In "Observations on the Pictures now on Exhibition," by R. Baker, 1771, it says : "No. 157, The nymph is but a poorly drawn figure. The shoulders are too narrow; the body and arms too small; and the face has too much the air of a portrait."

## OXFORD WINDOW.

### TEMPERANCE.

Pages 1187 and 1459.

### FORTITUDE.

Pages 1188 and 1459.

Of this and the "Temperance" the *Earwig*, 1781, says : "We can do justice to these pictures in no other manner than by comparing them with those on the same subject painted by the immortal Raphael : their character, colouring, etc., are perfectly sublime."



## SLEEPING CHILD.

Pages 1208 (No. 1) and 1462.

*Earwig*, 1781: "No. 395, *A child asleep*. We should be happy to see this beautiful portrait eternified on the same enamel as the charming picture of Stubbs."

## SLEEPING GIRL.

Page 1209.

A newspaper of 1788 says: "To insist on the merits of this performance would be superfluous—it may be remarked, however, that this piece, in the Pictorial line, like refined wit in the Drama, may be considered as *Caviare* to the multitude. Few would applaud, were they not instructed to do so. In the contemplation of such performances, admiration, not sympathy, is the tribute we pay to genius. In the present case the merit arises from a just representation of the proportions of nature, as altered by an awkward situation. The neck and shoulder are particularly to be observed—and if the *Herculean Labour* were not so well—of this, Sir Joshua, far otherwise we deem."

## SNAKE IN THE GRASS.

Pages 1210 and 1462.

In a newspaper of 1784 it says: "No. 177, *Nymph and Cupid*. This performance has great merit. The Nymph is roguish and bent on mischief; one of her eyes is concealed by the position of her hand, but the power of the other by that means appears doubled."

This is very similar to the criticism of the "Morning Herald."

## VENUS AND CUPID.

Page 1222.

In Mr. Spielmann's Royal Academy catalogue for 1785, No. 175 is printed as "Venus" and No. 126 as a "Portrait of a Nobleman," half length.

## VENUS CHIDING CUPID.

Pages 1224 and 1464.

In "Observations on the Pictures now on Exhibition," by R. Baker, 1771, it says: "No. 156. The posture of the Venus is disagreeable. She has the appearance of a body and head, without legs or thighs. Her Countenance wants dignity: and she is drawn too young. She looks more like the sister of Cupid than like his mother; and one would imagine the painter had drawn her from some girl in low life of thirteen or fourteen years of age."



# AN INDEX

## TO THE

### OWNERS (PAST AND PRESENT) OF PICTURES

#### BY

## SIR JOSHUA REYNOLDS, P.R.A.

IN the following index the pages are given on which the names of owners of Sir Joshua Reynolds's pictures appear. In many cases two pages apply to the same picture, and in others there may be more than one picture that has belonged to the same owner on the same page; when referring to the index therefore it will be advisable to examine the entire page.

The owners' names in the second Addenda are not included in this index.

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Mary



## SIR JOSHUA'S POCKET-BOOKS.

UPON the inspection of these books preparatory to the examination and comparison, intimated in the prospectus, with the extracts from them in the "Life and Times of Reynolds" by Leslie and Taylor, it was found necessary to have this proceeding carried out by both compilers jointly. Copies of the "Gentleman's New Memorandum Book Improved" and of the "Methodical Pocket Journal" were utilized by Sir Joshua as diaries, called by Cotton and Tom Taylor pocket-books, for recording the names of his sitters, etc., etc.; small volumes leather bound,  $6\frac{1}{2}$  in. high by 4 in. wide; the beginning and ending printed matter, commencing with an account of the Royal Family, Lists of Peers and Members of the House of Commons, closing with information considered then of general utility. The centre laid out for the jottings of the year, each opening for a week, divided about the centre with a perpendicular line, and horizontally into seven spaces,  $1\frac{1}{2}$  in. by  $\frac{7}{8}$  in., titled at the side with the days of the week, dated. In these spaces Sir Joshua entered the names of his sitters, and among these are the following: Mr. A., Mr. B., Lady Car., Lady Mon., Mr. Night for Knight, Mr. Rofe for Roffey, Hicky for Hickey, Woodly for Woodley, and so on phonetically, and several, otherwise abbreviated, have now been fully made out, and are so inserted in these extracts; but many, apparently hurriedly written in, remain undecipherable. In the earlier years of his practice, the sitters were so numerous that the entries had to be crowded in; and even between these there are others, by different hands, in pen-and-ink and pencil, with the Christian name in one space and the surname in another, making these pages appear a mass of confusion. On the opposite sides are notes and jottings, thus: send home named pictures, finish certain portraits, of which the titles are given, dates of invitations to dinners, as well as dinners at home, with the names of the persons invited, time of starting out on journeys, and where the night was passed, records of household expenses, and other domestic matters; so that, taken altogether, they are the most curious and extraordinary set of diaries ever kept by a painter. Still the examination of them brought out valuable information, inasmuch as it has led to the discovery of 548 omitted sittings—

many applicable to portraits only known through the ledger payments, and 389 *new sitters*, among whom are many personages distinguished in society, literature, and art, now brought into the Addenda marked with asterisks.

Further light is thrown on Sir Joshua's plan of receiving and arranging the dates of his sitters, through the remarks of Northcote, given in his "Life of Reynolds," vol. i., page 83, and now appended :

"It was about the period of 1758, when his price was only twenty guineas a head, that Reynolds found his profession the most lucrative ; as I have heard himself confess that, at that time, he received six sitters a day, and found it necessary to keep a list of the names of those who waited until vacancies occurred in order to have their portraits painted by him. He then received them in the order in which they were set down in the list. Many of these portraits were sent home even before the colours were dry. And he sometimes has lamented the being interrupted in his work by idle visitors, saying, 'Those persons do not consider that my time is worth, to me, five guineas an hour.'

"He kept a portfolio in his painting room containing every print that had then been taken from his portraits ; so that those who came to sit had this collection to look over, and if they fixed on any particular attitude, in preference, he would repeat it precisely in point of drapery and position, as this much facilitated his business, and was sure to please the sitter's fancy."



## EXTRACT OF DIARIES.

THE following is a complete list of the sitters not recorded by Tom Taylor in "The Life and Times of Sir Joshua Reynolds," by Leslie and Taylor, together with a copy of the notes also omitted.

1755.

The 1755 pocket-book, from which Tom Taylor had extracts of sitters made for "The Life and Times of Sir Joshua Reynolds," is not now in the Royal Academy.

1756 POCKET-BOOK MISSING.

1757.

JANUARY.

Mrs. Fitzroy, Lord Plymouth, Mrs. Hesketh.		Mr. Carey in Watling Street. Send for Mr. Cowper's picture.
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FEBRUARY.

Mrs. Bower, Miss Conolly, Lady Dalkeith, Mrs. Maske, Coll. Ross, Mr. Darby.		Mr. Carey's picture, 2 ft. 9½ in. by 3 ft. 5½ in. Lady R. Manners send to Lord Dartmouth.
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MARCH.

Lady Abergavenny, Capt. Hale, Mr. Hayman, Mr. Calvert, Mr. Chartres, Mr. Sneed, Mrs. Sneed, Coll. Townsend.		Duke of Ancaster send to Sir George Lee. Miss Townsend's cloth to be Kit Cat. Miss Hare. Crossed out. Lord R. Bertie should be Lord B.
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APRIL.

Lady M. Daniel, Mrs. Philips.		Mrs. Mee, Mrs. Porter, and Mrs. Pritchard are crossed out.
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MAY.

Mr. Cambell, Mrs. Fortescue, Sir William Lowther, Mr. Smith, Mrs. Skynners.		
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## JUNE.

Miss Bernard, Mr. St. Albans, Mrs. St. Albans, Mr. Sicard, Mrs. Spencer, Miss Wood.		
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## JULY.

Mr. Brudenell, Capt. Hale, Admiral Knowles in Sackville Street.		Duchess of Ancaster, 2 ft. $5\frac{1}{2}$ in. diameter. Prince of Wales's bill, July 11, 1757, £50.
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## AUGUST.

Mr. Hood, Mr. Walpole, Mr. Wilks.		
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## SEPTEMBER.

Miss Arnold, Mr. Clarke, Miss Hunter, Mrs. Vassall. 20th and 24th, also 28th.		
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## OCTOBER.

Mr. Spencer, Mrs. Vassall.		Pen-and-ink head in profile, signed in a monogram thus : JR. November.
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## DECEMBER.

Mr. Barrington, Mrs. Barrington, Mr. Brudnell, Mr. Copin, Mrs. Cotterell, Lord Strafford, Mrs. Southern, Coll. Sandford, Mr. Vaughan, Lady Northumberland, Coll. Elliot, Mr. Vassal, Mrs. Delaval, Mr. Delaval, Mrs. Delawarr.		Several entries undecipherable. Canvas for Lord Morpeth.
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1758.

## JANUARY.

Duchess of Grafton, Mr. Else, Mr. Warton, Mrs. Barrington, Master Fetherston, Mr. Vassell, General Guise, Mr. Rongen, Miss Poynts, Lord Abergavenny, Mr. Clarke.		The following names crossed out: Lady Albemarle, Master Mudge, Mr. Vernon, Mr. Mudge, Mr. Walpole, Mrs. Watson, Mr. Townsend, Lady Dartmouth, Mrs. Southern. Send to Lady Dartmouth. Send to Mr. Toms about Lord Pembroke. Send home Mrs. Long before 11.
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## FEBRUARY.

Coll. Hanger, Lord Fortescue, Mrs. Martin, Lord Digby, Mr. Mathews, Mr. Blackwood, Lady Dartmouth, Capt. Smith, Mr. Digby, Duke of Townsend, Capt. Digby, Mrs. Bale, Senr., Mrs. Paulet, Mr. Anson, Lord Huntingdon, Mr. Methuen, Lord Strafford, Mr. Payne.	Send home Mrs. Gray in Papier Mache frame. Send to Mr. Townsend. Feb. 20. Send home Princess Caroline. Send home Lord Albemarle. Mrs. Southwell and Miss Shepherd erased.
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## MARCH.

Capt. Rovey, Lady Peterson, Mr. Matheson, Mr. Nugent, Mrs. Young, Mrs. Turner, Capt. Mallet, Lady Townsend, Mr. Townsend, Mr. and Mrs. Witchett.	
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## APRIL.

Mr. Reynolds, Mrs. Wynyard, Mr. Turner, Capt. Cornwall, Mrs. Plum- mer, Mr. Vicker, Mrs. Vicker, Mr. Fetherstone, Lord Ludlow, Lady Granby, Mr. Boon, Miss Thomas, Mrs. Woodly.	Send home Lord Strafford.
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## MAY.

Mr. Jennison, Lord Scarborough, Mrs. Cooke.	
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## JUNE.

Lord Allen, Lord Suffolk, Mrs. Charl- ton, Dr. Nichols, Miss Reynolds.	
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## JULY.

Coll. Johnson, Capt. Reynolds, Capt. Walker, Mr. Rain, Sig. Angelo.	Lady Head to be finished. No. 6, Downing Street. July 22. Wait on Mr. Vassall, Banker Hore. In pencil. Capt. Smith to be sent to Lord G. Sackville.
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## AUGUST.

Colonel Keppel, Mr. Robinson.	
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# SEPTEMBER.

Mr. Astly, Capt. Shirly, Mr. Pott, in  
Philpott Lane.

# OCTOBER.

Mr. Spencer, Strayer, Duke of Port-  
land's steward.

# NOVEMBER.

Miss Pelham, Lady Brooke, Miss Davill, Lord Eglinton, Russian Ambassador.	Lord Carysfort's picture to be sent to Elton Mrs. Turner's to be sent to Mr. McArdell, Nov. 27, '58. Make a sketch for Mrs. Pitt.
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# DECEMBER.

Mr. Rapp, Miss Way, Mr. Thoroton.	Send home Miss Pawlett. Send home Lord Strafford. Send the Duke of Richmond a book. Lady Portsmouth for McArdell. Send Lord Exeter's picture. Miss Blockman to be finished soon, in purple cloak without slip, to be sent to Mrs. Harvey in Albemarle Street, with a hand. Miss Pawlett's dress in white, like Miss Wombwell's, but without gauze. Dead colour by Thursday. Copy of Sir Wm. Lowther, for Mr. Kinaston, in blue, head. Do. for Mr. Bridgman, head. Do. for Lord F. Cavendish. Copy the late Duke of Devon for the present. Do. a head for Lord F. Cavendish. Copy Master Phips with a lamb. Copy Duke of Somerset, a head. Copy Mr. Colvert. Mr. Bingly, dress in blue with crimson lapels. A copy of Sir Wm. Lowther, in blue pressed frock and gold edge, a fortnight more, 20 gs.
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1759.

# JANUARY.

Mr. Hamilton, Mr. Wynd, Mr. Winn, Gloster, D. of, Miss Townsend, Lord Carlisle, Mr. Walker, Lady Vane, Wigmore Street, Cavendish Square, Miss Day, Lord Brooke, Mr. Arnold, Capt. Hood, Mr. War- ren, Mr. Moore, Mrs. Price, Duke of Grafton.	Send home Lady Louisa Greville, 9 Jan., '59. Finish Mrs. Davies, 10th.
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## FEBRUARY.

Mr. Townsend, Mr. Harrington, Lord Sandwich, Lady Caroline Curzon, Miss Milles, Mr. Dodsly. Feb. 15, '59, Mrs. Chauncy in Poland Street, Mr. Barrington, Mr. Murry.

## MARCH.

<p>Miss Beynes, Sir John St. Aubyn, Miss Points, Mr. Wood, Mrs. Methuen, Lord Cathcart, Lord Cardigan, Duke of Ancaster, Lord Fortescue, Miss Thorold, Mr. Rush, Mr. Methuen, Mr. Payne, Earl of Essex, Mrs. Hewgill.</p>	<p>Lady F. Scott. The Duke to be finished. Mrs. Walker's pictures to be finished, 15 Mar., '59. Miss Powis to be finished 17 Mar. The sitting of Mrs. Trollope should be <i>Mr.</i></p>
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## APRIL.

<p>Lady Raymond, Mr. Keppel, Mr. Rogers, Miss Mary Powis, Mr. Stopford, Mr. Walpole, Duchess of Ancaster.</p>	<p>Lady Northumberland's picture to be finished 30 Ap., '59.</p>
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## MAY.

<p>Mrs. Sanby, Lord Sussex, Mr. Tudway, Lord Holderness, Mr. Colvert, Mr. Fisher, Mrs. Howard, Mrs. Chauncey, Mr. Brudnell.</p>	<p>Lady C. Russell send to Mr. Cleveland. Mrs. Bowman's picture to be finished. Mr. Colvert, in Wood Street, by the Stamford carrier, directed to Grantham, to be called for. Lace of Sir John's hat to be taken. Mr. Colvert to be finished May 8, '59. Duke of Roxborough erased. Lady Mayoress crossed out. Duke of Bedford send to Lady Albemarle. Send to Lord Lauderdale, to charge £188, with Mrs. Spencer, £31 10s. Dead colour, 15/. 6s. 9d. Costs, £138 13s. 9d. Mrs. Price, £100 and £19 1s., and 10 gs. and £20, and £15 15s. Costs, £180 6s., and send to hand. Coll. Alston crossed out. Mrs. Spencer to be sent to Mr. Dawson. A frame for the little picture of Master Pelham, a square with an oval. Rich frame with an Earl's coronet for Ld. March. Mr. Williams should be <i>Mrs.</i></p>
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## JUNE.

Mrs. Spence, Miss Owen, Miss Drax,  
Mrs. Henry Stanhope or Stanhope  
Henry, Mrs. Langton, Miss Cooper,  
Mrs. Spencer.

## JULY.

Mrs. Hunter, Mr. Jennison, Admiral  
Rodney, Coll. Griffin.

## AUGUST.

Mr. Mudge, Coll. Shene.	Send Mrs. Fortescue to be copied. Send Mrs. Shirley to be copied.
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## SEPTEMBER.

General Barrington, Mr. Vardy, Mr.  
Nash, Mrs. Barry.

## OCTOBER.

Mr. Johnson, Miss Wyat, Mrs. Richard-  
son, Mrs. Clavering, Mr. Richardson.

## NOVEMBER.

Miss Cruttenden, Master Cruttenden, Mr. B. Woodly, Mrs. Bradshaw, Mr. Bradshaw, Admiral Edward, Dr. Green, Lord Middleton, Mrs. B. Shaw Castany.	5 Nov. Mrs. Hunter and Mrs. Fortescue to be sent to Waverley Abbey, near Farnham, Surrey. A rich frame for the head of Mrs. Hunter to be ready agreeable to Mr. H. Mr. James, white coat Bath cloth, blue lapels, blue waistcoat, embroidered buttonholes. Send for the Marquis of Lindsay's clothes to Mr. D'Arcy in Tavistock Street. Copy Lord Lauderdale, 4 ft. $\frac{1}{4}$ high by 3 ft. 7. Copy of Mr. Vardy. Duke of Grafton in undress for Mr. Alion. Mrs. Morris should be <i>Mr.</i>
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## DECEMBER.

Mr. Nibbs, Mr. Willson.	Copy Lord Granby $\frac{1}{2}$ L. for Lady Aylesford. Copy Duke of Richmond for General Conway. N.B. Miss Fisher's picture is for Sir Charles Bingham. Mr. Toms. Lord G. Sackville's head. Little picture of Lord Edgcumbe. Design for Lord Dartmouth's children, Mrs. Cleve- land, Master Pelham. Copy of a head of
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Lord Strafford. Copy Mr. Trollope from my sketch. Duke of Devonshire and the three Copies. Copy of Master Pelham, Mr. Winter, Mrs. Walpole, Lady Pembroke. Copy of Coll. Haldane, Lord and Lady Pembroke, Mr. Wynn, Miss — for a lady, Standish, Duke of Devonshire, Duke of Cumberland, Ld. Geo. Sackville, Lord Edgcumbe, Mr. Delaval. Copy Duke of St. Albans.

Lady Coventry, 7 ft. 9 by 6 ft. 8.

1760.

## JANUARY.

Duke of Grafton, Lady Grey, Miss Faure, Mr. Willson, Lord Beauchamp, Mr. Gwilt, Mr. Langton, Coll. J. Hale, Capt. Haldane, Mr. Nibbs, Mr. Derby, Mr. Long, Miss Dyson, Mr. Morant, Miss Nugent, Mrs. Angelo, Mr. James, Lady Eclin, Mr. Arundell, Lady J. Willison, Lady Lepel Phips, Capt. Hamilton, Master Payne, Miss Delaval.

Sir Nathaniel Curzon crossed out. Sits after. Frame Mr. Darby, such as Lady Mary Cook.  
Wait on Lady Robert Manners.

## FEBRUARY.

Mr. Eccard, Lady Gore, Coll. Amherst of Richmond, Kitty Fisher, Capt. Hamilton, Mr. Map, Miss St. Aubin, Coll. Robinson, Mr. Tudway, Ld. Edgcumbe, Duke of Marlborough, Duke of Ancaster, Mrs. Woodly, Mr. Woodly, Lord Coventry, Mrs. Hays, Duke of Roxborough, Lady Wray, Lady C. Johnson.

Send Mr. Wall to Capt. Hervey of White Hall before 10 o'clock. Send Master Pitts by Mr. Wall to-morrow.  
Cut the picture.  
Lord Suffolk's picture of Mr. Barrington.

## MARCH.

Lady Diana Beauclerc, Mrs. Thornhill, Mr. Cleveland, Mr. Stern, Duke of Ancaster, Mrs. Boverie, Mr. Gawler, Mrs. Delany, 11  $\frac{1}{2}$ , 5 March, Mr. Conway, Lord Stafford, Mrs. Ayselby, Lord Strafford, Mr. Robin-

Speak to Mr. Horan about the copy of Lady C. Johnstone.  
Lady Grey's children.

son, Mr. Barry, Mrs. Thorold, Lord Edgcumbe, Mrs. Gregory, Miss Gregory, Lady Payler, Lady Stratford, Mrs. Buller.

#### APRIL.

Mr. Birtles, Master Boverie, Mr. Chumbley, Mrs. Trevor, Miss Goddard, Lady Hume, Mr. German, Mrs. German, Mr. Cartony, Sir Edward Ashley, Astley, Mrs. Aston, Mrs. Birtles, Mr. Ashton, Lady Essex, Mrs. Hunter, Mr. Smeaton, Robert Sutton, Lord Granby, Mr. Wetham, Mr. Mason, Lord Scarborough, Sir W. Blacket, Mrs. Ingram, Mr. Methuen.	Mr. Rice to be sent to Lord March. Robert Sutton, Esq. Copy of Lord Granby bespoke by Mr. Trevor, Kensington Gore. Carlo Maratti from Mme. Rena. Finish Lord March. Lady Scarborough with a child to be forwarded by August. Send the profile to Mrs. Hewit immediately.
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#### MAY.

Sir J. Eton, Mr. Metham, Mr. Licet, Mr. Sneed.	Miss Prettyman to be sent in a month's time to Lady Codrington in Albemarle Street.
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#### JULY.

Master Martin, Miss Wylde, Mr. Pawle.	
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#### AUGUST.

Miss Gifford, Lord Stirling, Lady Hume, at Mr. Goddert's, Sir John Staunton, Miss Jermaine.	
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#### SEPTEMBER.

Dr. Hay, Miss Grosvenor, Mr. Witter, Mr. Nesbit, Mr. Cloak.	In the pocket-book of this month there is a pen-and-ink sketch of the Countess of Coventry. Paid the remaining £1,000 for the house in Leicester Fields, 12 Sept., 1760.
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#### OCTOBER.

Mr. Richardson, Capt. Tash, Mr. Cleveland.	
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#### NOVEMBER.

Miss Jones, Lady Waldegrave, Mrs. Parsons, Mrs. Way, Miss Boverie.	
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DECEMBER.

Lord Waldegrave, Master Map or  
Mapp, Mr. Montgomeri, Mrs. Mont-  
gomeri, Master Curzon, Mr. Hill-  
yard, Sir Robert Hillyard, Miss  
Fisher, Mr. Bennet, Senr., Mr. Bas-  
tard, Mr. Biscoe, Lord Dapper.

1761.

JANUARY.

Mr. Palk, Mrs. Brudenell, Lady St.  
Aubyn, Mrs. Prado, Miss Holditch,  
The Duke —, Lord Holderness,  
General Lawten, Mr. Gomme, Lady  
Folkstone, Lord Edgcumbe, Mrs.  
Woodly, Mr. Fitzroy, Mr. Haldane.

Mrs. Lennox send to Mr. Selwin.  
Mrs. Crawford, Dr. Chauncy, Princess  
Amelia.

FEBRUARY.

Mr. Cathcart, Mr. Tudway, Mr. Ri-  
land, Mr. Fane, Mr. Foot, Marquis  
of Linsy, Colonel Ligonier, Colonel  
Trapaud.

Send to Capt. Harland about the money.

MARCH.

Capt. Wynn, Mr. Fane, Senr., Mr.  
Plater (entered as Slater in April),  
Mrs. Smith (2nd entry Smyth), Miss  
Kelly, Mrs. Pigot, Lord Temple.

APRIL.

None.

MAY.

Mrs. Mudge, Mrs. French, Lord Ben-  
ning, Miss Greville, Mr. Selwin,  
Mr. Dodsley.

Dr. Markham's picture to be sent in a  
burnished gold frame, directed to the Rev.  
Mr. Slamock, of Christ Church, Oxford.  
Lady Shaftesbury for the copy.

JUNE.

Lady Cathcart, Mr. Day.

| Investigate Ashley.

JULY.

Wolsley, Mifs (not Mrs.), Mr. Par-  
sons, Mr. Hammond, Mr. Broderick,  
Mrs. Raby.

Lord Stirling's picture to be sent to Mr.  
Robert Drummond, Spring Gardens.

AUGUST.

Mr. Fordyce.

|

SEPTEMBER.

| Mr. Talbot's pictures to be finished, and  
send word at Lord Shaftesbury's, Gros-  
venor Square.

| The original of the half length, Mrs. Cowper,  
at Mr. Barry's, two doors below the Opera  
House.

NOVEMBER.

Mr. Pennet, Miss Jerman.

| Mr. Pennet's picture to be ready February.

DECEMBER.

Miss Pollington.

| Send General Napper to Mr. Adam in a  
Standle frame.

| Admiral Broderick to Lord Middleton—the  
Irish Lord.

1762.

JANUARY.

Lady Caroline Keppell, Mr. Barrington,  
Lady Peachy, Lady Pembroke,  
Miss Jerman, Miss Radcliffe, Sir  
Septimus Robinson.

| Mrs. Hunt's picture with the Capt. to be sent  
to Mr. Hunt in Cheapside, opposite Friday  
Street. The other and Mr. Peace to be  
sent to Mr. Hadon, Poultney Lane, Cannon  
Street.

FEBRUARY.

Mr. Ruysbrack, Miss Rayne, Mr.  
Davis, Mrs. Fortescue, Mr. Boen.

| Mr. Rice to be sent home.

| Send the Duke to General Hudson in Sack-  
ville Street.

| Feb. 24. Send Miss Hunter's to the Ad-  
miralty—enquire for Mr. Hemming.

MARCH.

General Knapper, Lord F. Cambell,  
Lady Mornington, Capt. Fordyce.

| March 11th. Master Purcell at 10. Master  
Purcell, 11. Master Purcell, 2. 13th.  
Master Purcell, 2 and 3. The entries  
stand Legh, Leigh, and the concluding  
one, Coll. Legh's picture to be sent.

| Wrote to Lady M.

| Mar. 27. Send to Sir John Peachy.

| Mar. 28. Send to Sir Wm. Lee.

APRIL.

Capt. Blair in pencil, Mr. Loyd.

April 16th. To send a receipt to Lady Mornington.

MAY.

Miss Brown, Mr. Bagot, Mrs. Bagot,  
Mr. Langton, Mr. Montgomery,  
Duke of Bedford.

Miss Hurrell to be sent to Lady Egremont.

JUNE.

Mrs. Colebrook, Mrs. Major, Mr.  
Molesworth, The King of the  
Cherokees, Mr. Jones, Admiral  
Broderick, Mrs. Ray, Mr. West,  
Lord Poltmore.

June 18th. The Provost.

JULY.

Miss Chalonell, Mr. Herene or  
Herenc, Mr. Chalonell, Mrs. Hor-  
neck, Mr. Hillier in Pancras Lane,  
Queen Street, Cheapside.

AUGUST.

General Knapper, Coll. Erwin.

Aug. 16, 1762. Set out from London at  
2 o'clock, eleven arrived at Winchester.

OCTOBER.

Miss Chaloner, Mrs. Knight, Mr.  
Townsend, Miss Hunter.

NOVEMBER.

Lord Barrington, Mr. Hayman, Mr.  
Newton, Mr. James, Lady Pem-  
broke, Mr. Shamee.

Miss Wentworth's picture to Mr. Bosville,  
Great Russell Street, Bloomsbury.  
Nov. 26. Ld. Albemarle's picture for Col-  
lesam.

DECEMBER.

The Archbishop to be finished, Mr.  
Wilton, Mrs. Hudson, Mrs. Mait-  
land.

Dec. 18. Mr. Baker's picture to be framed,  
and sent to Dr. Barnard in Winchester  
Street.

1764.

JANUARY.

Lady Douglas, Wm. Warton (Mrs.), Princess Caroline, Mrs. Hoare, Dr. Blacket, Mr. Walton, Mrs. Hays, General Calliand, Lady Worden, Lady Willoughby, Mrs. Collier.	Opposite Townsend: The picture to go to Lady Northampton. Duke of Marlborough to go to Ld. Boling- broke, Feb. 17. Capt. Collier at Miss Alexander's in Cecil Street to be framed. Mr. Meyer, miniature, concerning the cata- logue for Lord Holland. Hayman about Lord Granby. Miss Bernardeston, picture to be finished.
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FEBRUARY.

Miss Legh, Mr. Dingley, Mr. Brice, Mrs. Brice, Mr. Gomm, Mr. Night, Mr. Nisbet, Mr. Leigh, Lord Li- gonier, Lady Pollington, Lord Wil- loughby, Mr. Walpole, Mr. Parker.	
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MARCH.

Mr. Cox, Mrs. North, Mr. Wright, Mr. Blair, Mrs. Clive, Mr. Chumly, Mr. Nixon.	
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APRIL.

Mr. Bret, Navy Officer, Mrs. Horneck, Lady Cockburn, Mr. Hamilton, Mrs. Wright, Mrs. Heiller, Mrs. Yeo, Dr. Baker, Lady Louisa Gre- ville, Mrs. Wilmot, Lincoln's Inn, Mr. Boothby.	
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MAY.

Mrs. North, Lady Rothes, Mr. Stuart, Miss Davison, Mr. Sotheran, Lord Northumberland, Dr. Baker.	To send Mr. Bagot's picture to Blithfield Staffordshire, by the Uttoxeter carrier.
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JUNE.

Lady Pollington, Lord Granby, Mr. Stern, Coll. Keppell, Lady Sarah Bunbury.	
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## JULY.

Capt. Duncomb, Archbishop of Canterbury (Dr. Synge), Capt. Haldane, Mr. Payne, Mrs. Grenville.	From 1st to 20th at Blenheim, when Kitty Fisher is the first sitter on his return.
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## AUGUST.

Admiral Keppell.	Mr. Reynolds has promised Coll. Keppell to send the Duke of Cumberland's picture home this day, 21 August.
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## SEPTEMBER.

Mr. Grenville, Mrs. Cells.	Mem. General Sandford's mare at Mr. Doggins, North Audley Street.
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## OCTOBER.

Lady F. Shirley, Mr. Mathurson, Count Lippe, Mr. Scobble, Mr. Burk.	Lord Holland's picture for Mr. Pennett, 4 ft. 6 high by 3 ft. 6½. Capt. Hood's picture to be sent to Harley Street. In November several names are crossed out.
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## DECEMBER.

Lord Charteris.	Copy of Duchess of Leeds.
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1765.

## JANUARY.

Mr. Wilks, Mr. Warton, Mr. Hawkins, Mr. Franks, Mrs. Horneck, Mrs. Watson, Mr. Chamier.	
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## FEBRUARY.

Duchess of Richmond, Mr. Blake.	Model, Mrs. Gibbs, at a staymaker's, opposite the Cambrian Coffee House.
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## MARCH.

Mrs. Pownall, Lady Pollington.	Copy of Mr. Haggott to be sent to Rev. Mr. Dacy at Highclere, near Newbury, Berks, by the Newbury Waggon.
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## APRIL.

Lord Chief Justice Pratt, Mr. Hudson, Duke of York.	
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## MAY.

Mr. Buller, Lord Egremont, Lady  
Pembroke, Mr. Derby, Mr. Proby,  
Mr. Croft.

## JUNE.

Mrs. Croft to be sent to Stephen Croft, Esq.  
Dr. Goldsmith, King's Bench Walk, No. 3.  
First meeting.

## JULY.

Mr. Burk, Lord Tirconnell.

For Miss Popham, at Newport, Isle of Wight,  
by Clark's Waggon.  
July 17. The three Paynes in one picture.

## AUGUST.

Mr. Johnson, Dr. Markham, Bishop  
of Bristol.

August 22d. Mrs. Payne and Co. Other  
occasions, Mrs. Payne, etc.

## SEPTEMBER.

Mr. Dingley of St. Helens, Mr. Han-  
cock, Clarinda.

Dinner party, Sept. 13. Mr. Wright, Mr.  
Burke, Mr. Fitzherbert, Mr. Toms, Mr.  
Boydell, Mr. Ryland, Mr. Fisher, Mr.  
Watson, Portland Street.

## OCTOBER.

Tuesday, Oct. 1. Clarinda, Mrs.  
Cholmondley, Mrs. Horneck.

The sitting entered for Clifford should be  
Clifton.

## NOVEMBER.

Mr. Chambers, Mrs. Frinch, Mr.  
Percy, Dog, Dr. Baker.

Mr. Charles Price should be Mr. Chase Price.

## DECEMBER.

Miss Horneck, Mr. Bott, Mr. Davis,  
stationer, Clifford's Inn, Mr. Garrick,  
Mrs. Hays, Mr. Franklin, Mr. Nes-  
bit, Mr. Udney.

Master Botts and Miss Botts crossed out.  
Miss Hornecks. Two in one picture.

1766.

## JANUARY.

Mr. Hicky, Mr. Burk, Mr. Knight,  
Mr. Hicks, Mr. Cockburn, Mr.  
Wilks, Mr. Warton, Miss Cholmond-  
ley, Miss K. Horneck, Mr. Chamier,  
Lord Tirconnell, Mr. Greville.



*Portrait of a woman, 1780*



## FEBRUARY.

Mrs. Wilks, Capt. Knight, Miss Hornecks, Miss Williams, Mr. Wilks, Mr. Bunbury, Mr. Nesbit, Mr. Barnwell.

## MARCH.

Lady Waldegrave, Mrs. Dunford, Mrs. Clive, Miss Wilmot, Dr. Bragor Bray, Miss Franks, Coll. Barry, Lord Coventry, Mrs. Woodly, Mr. Paton, Mr. West.

## APRIL.

Mr. Peters, Mr. Percy, Lord Bolingbroke, Lord Northumberland, Miss Hart, Mr. Dog, 30th, Mr. St. John, Miss Stevens, Mr. Couture.

On the opposite leaf: Lord St. John, Mr. Pott, No. 14, Paper Buildings.

## MAY.

Mr. Bret, Mr. Greville, Sir C. Bunbury, Mr. Woolom.

## JUNE.

Mr. and Mrs. Bastard, Mr. Hagget, Lord Gage, in Arundel, Mr. Mudge, Miss Angelica (Kauffman) 30 June.

The sittings of the dog frequently recorded belonged to Lord Herbert.  
To Lord Dudley at Henly, by Hickman's Waggon at the Castle and Falcon, Aldersgate Street.

## JULY.

Dr. Markham, Lord Carysfort, Mr. Richardson, Dr. Goldsmith at 4, 29 July.

Lord Egremont's robe to be dead colour.  
Varnish Mrs. Knight, Richmond, Surrey.

## AUGUST.

Mr. Strange, Mr. Methuen, Mr. Mercati, Mr. Vassell, Adm. Keppell, Mr. Hicky, Miss Morris.

## SEPTEMBER.

Mr. Nixon, corner of Spur St., Piccadilly, Miss Hume, Mr. Dixon, Mrs. Thrale, Capt. Walsingham, Mr. West, Mr. Lye, Mrs. French, Mr. Needham, in Hambledon St.

OCTOBER.

Miss Angelica Fiori (Kauffman), Mr.  
Bush, Mr. Leman, Mr. Aufrere,  
Commodore Harrison, Mr. Dela-  
fontain, Miss Wilmot, Capt. Wal-  
singham.

NOVEMBER.

Dr. Hinchcliffe, Lord Mayor, Ld.  
Rockingham.

DECEMBER.

Lord Down, Lady Down, Mr. John- son, Mrs. Croft.	At the end of the book : Lord and Lady Delawarr. Boy 3, Girl 5, B. 6, G. 7, B. 8 B. 9.   Lord Thanet's eldest boy, 2 ; youngest, 1.
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1767.

JANUARY.

Mr. Hancock, Capt. Walsingham,  
Mrs. Dury, Mrs. Wilks, Mr. Lang-  
ton.

FEBRUARY.

Mr. Hastings, Mr. Falconett, Mr.  
Fontaine, Mr. Nesbit, Mrs. French,  
Dr. Baker, Mrs. Haughton, also in  
March, Mr. Chambers, Mr. Dusing.

MARCH.

Mr. Selwin, Lord Lisburn, Mrs. Thrale,  
Mrs. Cholmondley.

APRIL.

Dr. Hawsworth, Mr. Wilson, Mrs.  
Parker, Mr. Thrale, Franks, Lady  
Worden, Mr. Boulby, Lady Fife.

MAY.

Mr. Cruttenden, Lord and Lady Pem-  
broke, Duke of Marlborough.



## JUNE.

Mr. Townsend, Mr. Peach, Coll. Barry. |

## JULY.

Mrs. Croft. |

## AUGUST.

Mrs. Gill, Miss Goddie, Amherst, |  
Mr. Burke. |

## SEPTEMBER.

Capt. Dixon, Admiral Keppell, Mr. |  
Vansittart, Mr. Roffy. |

## OCTOBER.

Mr. Home, Mrs. Jackson.	Mr. Home lives at Castle Street, Oxford Market.
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## NOVEMBER.

Mr. Blair, Miss Amelia Vansittart, |  
Mr. Bott, Lord Granby, Mr. Hicky, |  
Sunday. |

## DECEMBER.

Mrs. King, Master Vansittart, Sir G.   Macartney, Trelawny, twice, Mr.   Warton, Capt. Collier.	On a leaf in this pocket book : Mr. Vansittart, Mrs. V. ; Harry, 12½ years old ; Arthur, 11 ; Emilia, 9½ ; George, 7 ; Nicholas, 1.
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1768.

## JANUARY.

Lady Tavistoke, Mr. Parker, Mr. |  
Franklin, Mr. Cruttenden, Gold- |  
smith, Mrs. Clive, Mr. Langton. |

## FEBRUARY.

Lady Sarah Bunbury, Mr. Dusing, |  
Lord Delawarr, Mrs. Thrale, Mrs. |  
Wilks. |

## MARCH.

Dr. Stern, Lady Tirconnel, Duke of   Marlborough, Mrs. Burke.	Mr. Barwell, Abingdon St. Duchess of Ancaster, sketch.
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APRIL

Mr. Coleman, Miss Williams, Mr. |  
Bastard.

MAY.

Mr. Branling, Mrs. Blake, Mr. Nesbit, | May 9, 1768. Lady Frances Coningsby.  
Mr. Way.

NOVEMBER.

Mr. Whitbred, Lord Ossory, Mr. |  
Pennett.

DECEMBER.

Mr. Percy, Mr. Cambridge, Mrs. |  
Franklin.

1769.

JANUARY.

Dr. Baker, Mr. Nesbit, Mr. Morris, |  
Mr. Coates, Miss Cruttenden, Dr.  
Goldsmith, Mrs. Horneck, Duchess  
of Manchester.

FEBRUARY.

Capt. Blake, Mr. Burk, Lord Ossory, |  
Mr. Chambers, Mrs. Houghton,  
Dean of Christ Church, Harriet  
Boverie.

MARCH.

Mr. Home, Mrs. Franklin, Mr. Brett, |  
Navy Officer, Mr. Penny.

APRIL.

Mr. Colman, Lord Edgcumb, Sir Js. |  
Norcliffe, Lord Robert Spencer,  
Mrs. Mudge, Mr. Udney.

JUNE.

Lady Spencer, Mrs. Chambers. |

## JULY.

Lord Rothes, Mr. Carture, Dr. Ward, |  
 Doctor Hawksworth.

## AUGUST.

Mrs. Gill, Mr. Hule, Lady Williams, | Mr. Bott, at Eldridges, a farmer at Brent  
 Mr. Newton, Mr. Home, Mr. West. | Street, Hendon, thro Hamsted.

## SEPTEMBER.

Capt. Roy, 12 Sunday, Mrs. Stoor, |  
 Mr. Pennick, Mr. Loyd.

## OCTOBER.

Mr. Bickerstaff, Mr. Boswell, Mr. Cox. |

## NOVEMBER.

Lord Ossory, Mr. Brown, Mr. Robin- |  
 son, Mr. Veale, Mr. Fenmore, Mu- |  
 seum Doctor.

## DECEMBER.

Mrs. Fitzherbert, Mr. Ford, The King's | At a  $\frac{1}{4}$  to nine, 4 Dec. : The King.  
 Chaplain.

## 1770.

### JANUARY.

Mr. Warton, Mr. Lee, Dr. Franklin, |  
 Mr. Coleman, Lord Delawarr, Mr. |  
 Bott, Lady Edgcumb.

Lady Barrimore, send to Dr. H., near Lang-  
 ford.

### FEBRUARY.

Lady Caroline Barry, Mr. Norris, |  
 Duke of Argyle, 3 on Sunday, Mr. |  
 Chambers, Mr. Thrale.

### MARCH.

Mr. Aufrere, Sunday, 11, Mr. Bicker-  
 staff, Sunday, 4, Mrs. Nugent, Dr.  
 Paton, Sunday, Miss Price.

### APRIL.

Mr. Brett, Navy Officer, Mr. James,  
 Mr. Tinsly, Child, Mrs. Moore, Mr.  
 and Mrs. Parker, Model, Mr. Lang-  
 ton, Lord Hardwick, 3 on Sunday,  
 Lord Palmerston.

### MAY.

Dr. Johnson, Mrs. Cumberland, Dr.  
 Goldsmith, Mr. Cranch, Mr. Burk.

### JUNE.

Mr. Cummins, Richmond, Mr. Beau-  
 clerc, Mrs. French, Ugolino, several  
 times, Lady Caroline, Mr. Bas.

JULY.

Mrs. Boswell, Mrs. Baker, Ld. Darnley, 11½ Sunday, Lady Mayoress, twice, Mr. Fitzherbert, Mr. Heron, Gt. Russell St., Mrs. Pelham.

SEPTEMBER.

Dr. Chauncy, Mr. Coots.

OCTOBER.

7th to 14th, Absent.

NOVEMBER.

Mrs. Ramsay, Mr. Coates, Russian Chamberlain, Miss Horneck.

DECEMBER.

Mrs. Garrick, Mrs. Cholmondley, Child often, Child, St. John.

1771.

JANUARY.

Mr. Warton, Mr. Garrick, Mr. Mudge, Mr. Udney, Mr. Baker, Major Mills, Sir Watkin Williams, Child, Lady Mol, Dr. Goldsmith, Mr. Parker, Mr. Lock, Lady Tenet.

FEBRUARY.

Child often, Dr. Franklin, Lady Ligonier, Mr. Burk, Mr. Paine, Lord Melbourne, Lord Palmerstone, Sunday, 10, Lord Ossory, Mrs. Belfour, Mr. Cholmondley, Mr. Cotes.

MARCH.

Mr. Hicky, Master Melbourne, Mr. Walton, Mr. Bastard.

APRIL.

Child often, Miss Hill, Mr. Pigot, Mr. Cotton, Mr. Wilks, Major Mills, Mrs. Pye, Mrs. Watson, Dr. Robinson.

MAY.

Child often, Mrs. Horneck, Mrs. Payne, Mr. Day, Mr. Trimlet.

JUNE.

Mrs. Cholmondley, Mr. Fitzherbert, Boy, Child, Old Man.

JULY.

Lord Irwin, Mr. Roffee, Mr. Hicky, Mrs. Richards, To go to the King, Child, Old Man.

AUGUST.

None.

SEPTEMBER.

Mr. Beauclerc, Mr. Johnson, Mr. Metcalf, Mr. Nulty.

OCTOBER.

Mr. Thrale, Dr. Goldsmith, Dr. Baker, Mr. Newton.

NOVEMBER.

Lady Anderson (sat as Mrs. Anderson), Major Dow, Mr. Wilson, Mrs. Bott, Mr. Davis, Mr. Coutts.

DECEMBER.

Miss Hicky, Mrs. Abington, Boy often, Capt. Smith, Dr. Warton, Duke of Portland, 29th. On the 26th, at twelve, Mrs. Delany.

1772.

JANUARY.

Mr. Davis, Mr. Wilton, Mr. Chambers,  
Boy, Mrs. Belyard, Mr. and Mrs.  
Bott, Mrs. Newton, Hicky, Mr. Rofe,  
Duchess of Goring, Mr. Sedgwick,  
Mr. M.

FEBRUARY.

Dr. Bruce, Mr. Callthorpe, Mr. Cuten-  
den, Mrs. Clive, Lord Edgcumbe,  
Lord Newnham, Sir John Moles-  
worth, Mr. Banks, Mr. Parker, Mr.  
Payler, Mr. Dunning.

MARCH.

Mr. Brett, Dr. Johnson, Mrs. Mon-  
tague, Child, Mr. Pigott, Mr. Cum-  
berland, Miss Halsey, Lord Bes-  
borough, Mr. Humphrey, Mr. Jones,  
Lord Ossory, Lord Shelburn, Miss  
Dunning.

APRIL.

Mr. Parker, Mr. Elliott.

MAY.

Major Mills, Lord Irwin, Mr. Boswell,  
Mrs. Dow, Miss Gell.

JUNE.

Sir Charles Bunbury, Colonel Dow  
(sat as Mr. Dow), Mr. Beauclerc,  
Andrews, Primate, Buck, Mr. W.,  
Dr. Johnson.

JULY.

Mrs. Callendar.

NOVEMBER.

Mrs. Nugent.

DECEMBER.

Dr. Percy, Graham.

1773.

JANUARY.

Sir W. Chambers, Mr. Stevens, Mr.  
Hicky, Mr. Smelt, Mrs. Montague,  
Mrs. Burk, Amelia.

FEBRUARY.

Mr. Newton, Lord Shelburn, Mr.  
Parker, Mr. Porter, Dr. Baker, Mr.  
Roffy, Mr. Beauclerc.

MARCH.

Mr. King, Mrs. D., Mrs. Parker, Sir  
Chas. Bunbury, Lord Mayor, Lady  
Mayoress, Mr. Paton, Mrs. Horneck,  
Shepherd Boy.

APRIL.

Mr. Cumberland, Lord Granby, Mr.  
Parker, Lord Egremont, Mr. Brere-  
ton, Mr. Angerstein, Mr. Thrale,  
Mrs. Ord, Mr. Boswell, Mrs. Cal-  
thorp, Mr. Bunbury, Mrs. Houghton,  
Mr. Fitzmaurice.

MAY.

Dr. Brice, Mr. and Mrs. Brett, Lord  
Newnham, Mr. Young, Mr. Sulli-  
van, Mrs. Loyd, Mrs. Keate.

JUNE.

Lord Edgcumbe, Sir Thomas Mills,  
Lady Townsend, Mr. Boswell, Mr.  
Fitzmaurice, Mr. Fox.

## JULY.

Miss Smith.

## AUGUST.

Mr. Thrale, Children often.

## SEPTEMBER.

Lord Carysfort, Mr. Paulet.

## OCTOBER.

Duke of Marlborough, Mr. Reed.

## NOVEMBER.

Mr. Cruttenden, Dr. Barnard, Dr. Goldsmith.

## DECEMBER.

Sir Chas. Banks, 4½ Sunday, Mr. Whitford, Mr. Garrick, Sir W. Chambers, Sir Watkin Williams, Mr. Hare.

## POCKET-BOOKS 1774, 1775, 1776, MISSING.

### 1777.

#### JANUARY.

Mrs. Montague, Mrs. Dunbar, Mrs. Pitt, Mr. Flood, Mrs. Broadhead, Mrs. Hook, Lady Derby, Lord Edgcumbe, Mrs. Thrale, Miss Owen, Duke of Marlborough, Lady Lucan, Devonshire, Dr. Warton, Capt. Vincent.

#### FEBRUARY.

Miss Williams, The King, 10.30, Mr. Harris, Mrs. Hunter, Lord Palmerston, Mr. Mudge, Mrs. Boscawen, Lady Mills, Mr. Maddison, Mr. Taylor, Mr. Roffee, Lady Worsley, Sir W. Musgrave, Mr. Wentworth, Mr. Stanhope, Mr. Parker, Mrs. Weeks, Mrs. Shipley, Sir Geo. Baker, Mrs. Gawler, Lord Ossory, Mr. Rigby, Lady Baker, Mr. Palk, Master Baker, Lord Shelburn, Mr. Broadhead, Miss Hicky, Lady Fleming, Mrs. Vesey.

#### MARCH.

Mrs. Walsingham, Duke of Bedford, Sunday, Mr. Roth, Mr. Coleman, Mr. Harris, Mrs. Ord, Mrs. Chol-

mondley, Mr. Campbell, Mr. Langton, Duchess of Marlborough, Mr. Walsingham, Duke of Dorset, Mrs. Summers Cox, Mr. H. Hoare, Mrs. Cox, Downing Street.

#### APRIL.

Mrs. Gordon, Bishop of St. Asaph, Lady Edgcumbe, Mr. West, Mr. Radcliff, Mr. Gibbon, Mrs. Shirley, Lord Wm. Gordon, Duchess of Beaufort Children, Mrs. H. Hoare, Mrs. Thrale, Lady Cunliffe, Mrs. Parker, Sheridan, Mr. Hunter, Mr. Stanhope, Lord Mulgrave.

Mr. Bassett's picture when finished to be sent to George Woodruffe, King's College, Cambridge.

#### MAY.

Sir T. Mills, Mr. Blackwood, Mrs. Gammells, Mr. Payne, Lady Spencer, Lady Ferris, Lord Ailsie, Lord Ossory, Lady Carisfort.

#### JUNE.

Sir Wm. Harrison, Mr. Storer, Master Delmé, Mr. Sheridan, Mr. Rigby,



Delmé Children, Lord Carmarthen,  
Mr. Macdonald, Mr. Lee, Lincoln's  
Inn, Mr. Garrick, Dr. King, Mr.  
Rogers.

JULY.

Miss Frinch.

AUGUST.

Mrs. Hale's children, Lady Granby.

SEPTEMBER.

Mr. Murphy, Miss Angel(ica) Kauff-  
man, Lord Lucan, Mr. Thrale, Mrs.  
Thrale, Miss Thrale.

OCTOBER.

Lady Harriet Herbert, Mrs. Hales.

NOVEMBER.

Imperial Ambassador, Lady Charlotte  
Spencer, Mrs. Horneck, Mr. Bos-  
well, Duchess of Devon and Lady.

DECEMBER.

Sir Ralph Payne, Dr. Percy, Mr.  
Beauclerc, Lord Granby, Lord  
Crosby, Mr. Mason, Lord Harcourt.

Vansittart for Mrs. Moss.

1778 POCKET-BOOK MISSING.

1779.

JANUARY.

Mr. Banks, Mr. Cholmondley, Mr.  
Gibbon, Lord Edgcumbe, Mrs.  
Montague, Mr. Gawler, Lord Har-  
court, Mr. Mason, Mr. Hays, Mr.  
St. Leger.

FEBRUARY.

Mr. Garrick, Poggi, Lord Carisfort,  
Miss Beauclerc, Mr. Beauclerc, Lady  
Fleming, Lord Granby, Mrs. Parker.

MARCH.

Mr. Chumly, Gallway, Mr. West,  
Master Parker, Miss Hanmer, Mrs.  
Boswell, Master Gallway, Lord  
Peterborough, Mr. Parker, Miss  
Whitbread, Malone, Weddell, Mrs.,  
Archbishop of York, Mr. Macpher-  
son, Mrs. Shipley, Mr. Beauclerc,  
Mrs. Hatton, Lord Townsend, Lady  
Eliz. Strangways, Sir Waldron  
Hanmer, Lord Camden, Mr. Smith,

Lord Shuldon, Lady Bowman, Lady  
Cornwall, Dean of Derry.

APRIL.

Mr. Ramsay, Mr. Adams, Mr. Thrale,  
Duke of Marlborough, Mr. Brett,  
Lord Ossory, Mrs. Lock, Lady  
Ossory, The King, 5 o.c.

MAY.

Mr. Elliot, etc., Mr. Davison, Mrs.  
Davison, Mrs. Eckerson, Lady  
Townsend, Mr. Price, Mr. Roffy.

JUNE.

Mrs. Coffin, Lord Vaughan, Miss  
Beauclerc, Dr. Armstrong, Bishop  
of St. Asaph.

JULY.

Mrs. Vesey, Mr. Eliot, Miss Hicky,  
Mrs. Walsingham, Mr. Hodgkinson.

AUGUST.

Mr. Sheridan.

OCTOBER.

Dr. Johnson, Sir J. Taylor, Mr. Humphrey, Admiral Gambier, Mr. Beyon.

NOVEMBER.

Attorney General, Dr. Turton, Mr. Macgill, Sir Thomas Gascoign.

DECEMBER.

Sir Wm. Chambers.

1780.

JANUARY.

Mr. Beauclerc, Mr. Adair, Mr. Cotton, Mr. Vesey, Mr. Elliot, Mr. Gawler, Sir G. Baker, Lady Lothian, Lady Lucan, Devonshire, Mr. Parker, Mrs. Moore, Mrs. Pitt.

Lord Suffolk to be finished by 17th Feb.

FEBRUARY.

Mrs. Middleton, Duchess of Devon, Mrs. Thrale, Mrs. Cholmondley, Sir Watkin Williams, Mrs. Boswell, Lord Cobham, Dr. King, Lord Cholmondley, Duke of Rutland, Mrs. J. Pott, Mrs. Ord, Mr. Hoare, Mrs. Hale, Mrs. Shipley, Mr. Roffee, Bishop of Chester, Coleman, Sunday, Lord Ossory, Dr. Johnson.

MARCH.

Mr. Coultherd, Mrs. Crewe, Duke of Marlborough, Mr. Dunning, Bishop of St. Asaph, Mrs. Vesey, Lady Harcourt, Mr. Scott, Mr. Jones, Mr. Drummond, Lady Townsend, Mr. Vernon, Lady Temple, Dr. Johnson, Miss Ingram, Mr. Lock, Mrs. Pepys, Miss Trafford.

APRIL.

Mr. Bastard, Adm. Keppell, Mrs. Boscawen, The Queen, Wm. Payne,

Lord Say and Sale, Lady Say and Sale, Miss Boswell, Mrs. Weddell, Mr. Humphrey, Lord Mount Bodday, Sir Wm. James, Mr. Westhell.

MAY.

Miss Moncton, Mrs. Aclan, Lady Gertrude (Fitzpatrick), Mrs. Wilmot, Lord Ashburnham, Mr. Davidson, Mr. Young, Coll. Harcourt, Lady Waldegrave.

Lord Ossory's sale at Squibb's, 13 May, 1780.

JUNE.

Lady Betty Delmé, Mrs. Horneck, Mr. Mudge, Mr. Gawler, Mr. Brett.

JULY.

Mr. Crook, Mrs. Gwatkin, Mrs. Stewart, Mrs. Gallway, Mr. Metcalf, Sir J. Chichester, Sir Wm. Chambers, Mrs. Abington, Mrs. Greville.

AUGUST.

Lord Besborough.

OCTOBER.

Miss Scott, To see the Queen's House, two entries, Mr. Barwell, 15 Oct.,

Master Barwell, 19th, Lord Bute,  
Lord Wandesford.

The Earl — to be sent to the care of —  
White Lion, Chester, about 13th No-  
vember.

NOVEMBER.

Mr. Gibbon, Mrs. Belford, Lady Betty  
Compton, Dr. Franklin, Mr. Potter.

1781.

JANUARY.

The King, Lord Edgcumbe, Lord  
Hinchinbroke, Mr. Pepys, Mrs.  
Pepys, Lady Lucan, Mrs. Mon-  
tague, Dr. Scott.

FEBRUARY.

Mrs. J. Pitt, Bellamont, Mrs. Hoare,  
Mr. Parker, General Haviland, Mr.  
Thrale, Mrs. Harcourt, Lady Jersey,  
Mr. Elliot, Mr. Metcalfe, Mr. New-  
ton, Mr. King, Mr. Burk.

MARCH.

Mrs. Hale, Mr. Acland, Lady Temple,  
Mr. Gawler, Mrs. Shipley, Mr.  
Dunning, Sir Wm. James, Mrs.  
Cocks, Lady Cornwall, Mr. Vesey,  
Sir Josh. Banks, Duchess of Devon-  
shire, Mr. Whiteford.

APRIL.

Mr. Lock, Bishop of St. Asaph, Mr.  
Malone, Bishop of Chester, Mrs.

Garrick, Duke of Dorset, Mr. Salt,  
Lord Warwick.

MAY.

Master Fletcher, Adm. Keppell, Mr.  
Poggi, Bishop of Killaloe, Lord  
Sheffield, Mr. Fox, Lord Palmer-  
ston, Mr. Long.

JUNE.

Lady Gallway, Dr. Lort, Duke of  
Devonshire, Mr. Adam Ferguson,  
Mrs. Mudge, Miss Mudge, Mrs.  
Bonfoy, Mr. Bastard, Mr. and Mrs.  
Beckford.

OCTOBER.

Lady Clermont, Dr. Burney.

NOVEMBER.

Mrs. Raynsford, Lambe.

DECEMBER.

Master Bromels, Lady Torrington.

1782.

JANUARY.

Mr. Hassell, Mr. Macartney, Barette,  
Dr. Burney, Mr. Lock, Mrs. Mon-  
tague, Dr. Warton, Duke of Rut-  
land, Lady Lucan, Mrs. Hale, Mrs.  
Parker, Mr. Jarvis, Mr. Bromell.

FEBRUARY.

Lord Harcourt, Mrs. Hoare, Lord  
Temple, Mr. Gawler, Lady All-  
thorpe, Lady Hales, Sir Wm. Cham-  
bers, Lady Edgcumbe.

MARCH.

Mr. Hoare, Mr. Rigaud, Mr. Metcalf,  
Lady Middleton, Lady Charlotte  
Talbot, Mrs. Harding, Lord Egremont,  
Bartolozzi, Sunday, 10, Mr. Gibbon.

APRIL.

Lady Clifford, Mr. H. Hoare, Lord  
Ossory.

MAY.

Miss Hicky, Gen. Morris, Sunday,  
Mr. Angerstein, Vanderguch, Mrs.  
Falconer, both Sunday, Lord Mont-  
boddow, Mr. Dean, Mrs. Montague.

JUNE.

Sir Gilbert Elliot, Mr. Walpole, Miss  
Shipley, Mr. Colman, Lord Pal-  
merston.

JULY.

Lady Diana Beauclerc, Dr. Johnson,  
Mr. Brett.

AUGUST.

Mr. Ramsay, Sir John Taylor, Mrs.  
Radcliff, Mrs. Cholmondley.

SEPTEMBER.

Bishop of Dromore, Mr. Serres.

OCTOBER.

Mrs. Falconer, Mr. Stonehewer.

On Sunday, November 3rd, and Sunday,  
10th, appointments to meet Mr. Gains-  
borough.

DECEMBER.

Sir Geo. Baker, Sir Sampson Gideon,  
Mr. Wallace.

1783 POCKET-BOOK MISSING.

1784.

JANUARY.

Lady Spencer, Lord Althorp, Mrs.  
Montague, Bishop of Rochester,  
Miss Flint, Mrs. Bunbury, Mr.  
Vesey, Mr. Parker, Duke of Rut-  
land, Mr. Fox.

FEBRUARY.

Mrs. Cosway, Bishop of Chester.

MARCH.

Mrs. Hoare, Sir Wm. Chambers, Mr.  
Weddell, Sir Abraham Hume,  
Bishop of St. Asaph, Mr. Dance.

APRIL.

Mrs. Garrick, Mrs. Crewe, Mr. Gwat-  
kin, Mr. Cholmondley, Mrs. Cos-  
way, Mrs. Burke, Mr. Bowles, Mr.  
Hodgkinson, Sir G. Beaumont, Mr.  
Storer.

MAY.

Mr. Croushanks, Mr. Knight, Mr.  
Bastard, Lord Ossory, Lord Bar-  
rington.

JUNE.

Mrs. Musters, Miss Stafford, Sir Harry  
Englefield, Lord M. Edgcumbe,

The King, Lord Keppell, Sir Chas. Bunbury, Mr. Brett, Mr. Devines, Lord Spencer, Lord Palmerston, Mr. Smith, Dr. Johnson.

#### JULY.

Mr. Ritchie, Mr. or Mrs. Hodges, Lady Georgiana Spencer, Sir Josh. Banks.

#### SEPTEMBER.

Dr. Burney, Mr. Coutts, Strand, Mrs. Rainsford, Prince Gagarin, Young Prince.

#### OCTOBER.

Lord Spencer, Archbishop of York, Mr. Newton, Miss Smith.

#### NOVEMBER.

Mr. Johnson, Lord Macdonald, Mrs. Johnstone, Mr. Whitford, Mr. Langton, Dr. Prettyman.

#### DECEMBER.

Mr. Wilmot.

Sir Joshua makes the following entries: Dec. 13, Dr. Johnson dyed at 7 in the afternoon. Monday, 20, Dr. Johnson's burial. 24 Dec., 7, Bolt Court. Dr. Scot, 4, on Saturday, Bolt Court. 29, Bolt Court again.

### 1785 POCKET-BOOK MISSING.

#### 1786.

#### JANUARY.

Sir Geo. Beaumont, Lord Trentham, Mr. Vandergucht, Mrs. Walsingham.

#### FEBRUARY.

Archbishop of York, Mr. E. Gwatkin, Mr. Elliot, Mr. King, Mr. Antrobus, Mr. Langton.

#### MARCH.

Madame de St. Albin, Lord Clanbrasil, Mr. Smith, Sir Harry Englefield, Master Vandergucht, Lord Althorp, Lord Montboddo.

Lord Clanbrasil, Stanhope St., Mayfair.

#### APRIL.

Mr. Derole, Duchess of Devonshire and Lady Georgiana, Mr. Purling, Mr. Hanky, The King, Bishop of Chester, Sir J. D'Oyly, Duchess of Portland.

An entry of Mrs. Jordan.

#### MAY.

Lord St. Asaph, Mr. Hilton, Sir C. Middleton, Mrs. Barton, Duchess of Marlborough.

#### JUNE.

Lady De Clifford, Mr. Angerstein.

#### JULY.

Lady Pembroke.

#### AUGUST.

Mrs. Drummond Smith, Mr. Boswell, Mr. Radcliff.

#### SEPTEMBER.

Sir Sampson Gideon, Master Gideon.

#### OCTOBER.

Duke of Dorset.

#### DECEMBER.

Mrs. Roper, Mrs. Seaforth, Dr. Lort.

1787.

JANUARY.

Lady Amherst, Mrs. Honeywood,  
Lord Altamont, Mr. Moncton.

FEBRUARY.

Duchess of Devonshire, Mr. and Mrs.  
W. Hope, Feb. 9, 10, 12, Lady Salis-  
bury, Mr. Angerstein, Sir R. Smith,  
Prince of Wales.

MARCH.

Lord Dudley, Sir — Acland, Mrs.  
Montague, Mrs. Smith, Ld. Ayles-  
ford.

APRIL.

Lady Sondes, Lady Cadogan, Lady  
Harrington, Duchess of Hamilton,  
Mr. Boswell, Bishop of Chester, Mr.  
Baring, Mr. Malone, Mrs. Montague.

MAY.

Lord Lansdowne, Lord Bayham, Miss  
Whitbread, Mrs. Hanbury, Mr.  
Robinson, Lady Gideon.

JUNE.

Mr. Goddard, Mr. Baring, Lady Beau-  
mont.

JULY.

Lord Macartney.

AUGUST.

Mr. Boswell.

DECEMBER.

Mr. Devines, Lincoln Stanhope, Mas-  
ter Stanhope, Mr. Robinson, Mrs.  
Hobbar, Duchess of Gloucester,  
Mr. Udney.

1788.

JANUARY.

Lady Grey, etc., Mrs. West, —  
Crowle, Mrs. Montague, Lady  
Lucan.

FEBRUARY.

Mr. Robinson, Lady Gideon, Mr.  
Crowle, Mrs. Walsingham.

MARCH.

Lady Hume, Lord Burghersh, Duchess  
of Rutland, Lord Sommers, Mrs.  
Udney, Sir Samson Gideon, Mr.  
Cusmaker, Mr. Hammerton, Sir J.  
Hawkins, Bishop of St. Asaph.

APRIL.

Lady Salisbury, Mrs. Smyth, Lord  
Carisfort, Mrs. Roth, Coll. Bertie.

MAY.

Lady Fitzwilliam, Mr. Hunter.

JUNE.

Mr. Boothby, Mr. Robinson, Sheridan,  
Sir Chas. Bunbury, Sir R. Worsley,  
Mr. Lee.

JULY.

Sir Abraham Hume, Duchess of  
Devonshire.

SEPTEMBER.

Lord Newhaven, Mrs. Martin.

OCTOBER.

Bishop of Killaloe, Dr. Synge.



NOVEMBER.

Mr. Devines, Mrs. Cambell, Sir Henry  
Clinton, Sir W. Scott.

DECEMBER.

Mr. Chalon.

1789.

JANUARY.

Mrs. Montague, Mr. Whiteford, Lady  
Archer, Sir Josh. Banks.

FEBRUARY.

Lady Harrington, Mr. Roberts, Mr.  
Fox.

MARCH.

Lady Somers, Sir Abraham Hume,  
Mrs. Watson, Mrs. Call, two sittings.

APRIL.

Mr. Braddyll, Mr. Sheridan, Lady  
Hampden, Sir G. Staunton, Mrs.  
Udney.

MAY.

Mrs. Bromel, 9 o.c., Mrs. Hatton,  
Lord Palmerston, Lady Lovain,

Mr. Windham, Mr. Braddyll, Mr.  
Townly.

JUNE.

Mr. Orchard, Mrs. Cholmondley, Mrs.  
Hobart, Duke of Clarence, 7th,  
1 o.c., Mrs. Armistead, 11th and  
13th, Mrs. Drummond Smith, Mrs.  
Johnstone.

JULY.

Miss Burns, Mrs. Garrick at 4, July 13,  
prevented by my eye beginning to  
be obscured, Mrs. Cox, Lady Beau-  
champ. Sittings on the 14th, 15th,  
and 16th, Model, Mrs. Martin, 14,  
Great Shere Lane, Temple Bar,  
Mr. Windham.

The remainder of this book records dinners and other engagements.

1790.

The pocket-book of this year is a record of engagements for dinners, society  
functions, and attendances at Academy and other meetings, etc.

COPY OF THE PAGE ON WHICH SIR JOSHUA RECORDED THE  
FIRST APPEARANCE OF DEFECTIVE VISION, AND  
THE LAST OF HIS SITTERS.

Appointments, Bills due, and Occasional Mem.		July, 1789.
		Monday, 13.
Monday, 13.	4. Mrs. Garrick. 10 $\frac{1}{2}$ . Miss.	Prevented by my eye beginning to be obscured.
Tuesday, 14.	1. Lady Beaucham.	
Wednesday, 15.	10. 1 $\frac{1}{2}$ . Lady Beauchamp.	
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*Portrait of a woman*



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## PORTRAITS NOT IDENTIFIED.

IT is hoped that the following list will help to identify many, at present, unknown portraits by Sir Joshua Reynolds. The compilers have included in this list the names of those sitters whose portraits they have not been able to trace or which have not been engraved. It is not a difficult matter to find experts who, from the style of painting or from the costume, can fix the date at which most pictures were painted ; at all events, within a year or two. The names in the following list have therefore been arranged according to the years in which the sitting was given, or, in the absence of the diary of any year, according to the dates of payment. Where both dates are in existence preference has been given to the date of sitting as more likely to be correct ; and where sittings are recorded in different years, then the latest only is given, unless the distance of time between the sittings is sufficient to warrant the belief that two distinct pictures were painted, in which case the name is entered under both dates.

The list gives the names of sitters, of whom presumedly the portraits are still in existence, many of them no doubt in the possession of the families for whom they were painted. It differs from the list of unknown portraits on pages 1089 to 1127, in that those portraits exist but are unnamed, while in the present list the sitters' names are given but their portraits have not been traced. Possibly several of the names in the following list are the sitters for some of the unknown portraits.

In the following list are included the names of sitters recorded in the Diaries at the Royal Academy, but not copied by Tom Taylor in his "Life and Times of Sir Joshua Reynolds."

1755.

Atkins, Sir Richard.	Bridgman, Captain.	Curedill, Miss.
Ayre, Mr.	Cartwright, Miss.	Deck or Degg, Miss.
Ayre, Mrs.	Clerk, Mr.	Douglas, Mr.
Beckford, Mrs.	Compton, Mr.	Douglas, Mrs.
Boscawen, Mrs.	Crook, Miss.	Eglinton, Earl of.

Elliot, Colonel.  
 Euston, Lord.  
 Fleming, Mr.  
 Freeman, Miss.  
 Gardiner, Miss.  
 Geakleor Jekyll, Colonel.  
 Groves, Mr.  
 Groves, Mrs.  
 Hamilton, Lady Anne.  
 Harris, Mrs.  
 Haywood, Mr.  
 Hillsborough, Lord.  
 Hope, Mrs.  
 Hopkins, Mr.  
 Hopkins, Mr., Junior.  
 Jones, Miss.  
 Kilwalin, Lord.  
 Macartney, Mrs.

Macartney, Miss.  
 Malpas, Lord.  
 Mangles, Mr.  
 Milbanke, Sir Ralph.  
 Milbanke, Lady.  
 Molesworth, Mrs.  
 Montfort, Thos., Lord.  
 Morris, Mrs.  
 Murray, Lady C.  
 Nicol, Master.  
 Pearson, Colonel.  
 Penn, Lady Juliana.  
 Prideaux, Colonel.  
 Quane, Mrs.  
 Ramsden, Mr.  
 Ross, Mrs.  
 Russell, Miss.  
 St. Leger, Miss.

Scarbrough, Earl of.  
 Sloper, Mrs.  
 Stormont, Lord.  
 Stuart, Miss.  
 Townshend, Charles.  
 Trevor, Mrs.  
 Vernon, Mrs.  
 Vernon, Lady Harriet.  
 Westley, Mr. (Wesley).  
 Whitshed, James.  
 Whitshed, Mrs.  
 Whitwell, Captain.  
 Wilkes, Mrs.  
 Witchell, Colonel or Mr.  
 Woollery, Mrs. and  
 Master.  
 Yorke, Philip.

1756.

Diary missing.

1757.

Abergavenny, Lady.  
 Andrews, Mr.  
 Arnold, Mr.  
 Arnold, Mrs.  
 Arnold, Miss.  
 Ashton, Miss.  
 Banks, Captain.  
 Bernard, Miss.  
 Bertie, Lord Robert.  
 Brett, Charles, M.P.  
 Brooke, Elizabeth,  
 Countess.  
 Calvert, Mr.  
 Campbell, Mr.  
 Carter, Mr.  
 Charlton, Mr.  
 Charlton, Mrs.  
 Colvert or Colwer, Mr.

Conolly, Miss.  
 Copin, Mr.  
 Cornbell, Mr.  
 Daniel, Lady M.  
 Darby, Mr.  
 Delaval, Mrs.  
 Delawarr, Mrs.  
 Earl, Colonel.  
 Edging, Mr.  
 Elliott, Colonel.  
 Elliot, Mr.  
 Faure, Mr.  
 Featherstone, Sir Mat-  
 thew.  
 Featherstone, Master  
 Fore or Faure, Mr.  
 Grey, Lord.  
 Griffin, Colonel John.

Grimston, Mrs.  
 Grimston, Miss.  
 Hayman, Mr.  
 Hayward, Mr.  
 Heiliger, Master.  
 Heskith, Mrs.  
 Hill, Mr. and Mrs.  
 Hillison, Mrs.  
 Honeywood, Colonel.  
 Honeywood, Master.  
 Hood, Mr.  
 Hope, Mr.  
 Hunt, Mr.  
 Iremonger, Mrs.  
 Jackson, Mr.  
 Jackson, Mrs.  
 Jubb, Mr.  
 Jubb, Mrs.

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King, Mr.	Pembroke, Henry, Earl	Thomas, Sir Edward.
Lennox, Lord George.	of.	Thomas, Dr. Edmund.
Lethulier, Mrs.	Pembroke, Countess of.	Thorold, Mr.
Long, Mr.	Phillips, Mr.	Thorold, Mrs.
Long, Mrs.	Phillips, Mrs.	Thorold, Miss.
Lowther, Sir William.	Plymouth, Other, Earl	Townsend, Miss.
Luard, Mr.	of.	Trevor, Lady.
McDaniel, Lady.	Porter, Mrs.	Vaughan, Mrs.
Manners, Lord R.	Ross, Colonel.	Vernon, Mr.
Maske, Mrs.	St. Albans, Mr.	West, Mrs.
Maynard, Mrs.	St. Albans, Mrs.	West, Miss.
Midleton, Lady, and	Sandford, Colonel.	Weston, Miss.
Child.	Sedgwick, Mr.	Whetham, Mrs.
North, Frederick, Lord.	Sicard, Mr.	Wilkes, Mr.
North, Anne, Lady.	Skynners, Mrs.	Wombwell, Miss.
North, Mrs.	Sneyd, Mrs.	Wood, Mr.
North, Miss.	Sneyd, Miss.	Wood, Mrs.
Nugent, Robert.	Southeron, Mr.	Wood, Miss.
Panton, Thomas.	Sutherland, William,	Wynyard, Mrs.
Panton, Mrs.	17th Earl of.	

1758.

Bale, Mrs.	Dury, General.	Meynell, Mr.
Bale, Mrs., Senior.	Ellis, Mr.	Morris, Mr.
Blackman, Miss.	Else, Mr.	Morris, Mrs.
Blackwood, Mr.	Fitzroy, Mr.	Otway, Captain.
Boothby, Miss.	Grey, Sir Henry.	Partheridge, Mr.
Calcraft, Captain.	Head, Lady.	Partheridge, Mrs.
Cardigan, George, Earl	Hope, Baron.	Paulet, Mrs.
of.	Hughes, Admiral Sir	Paulet, Miss.
Chauncy, Mrs.	Edward.	Peterson, Lady Caroline.
Clarke, Miss.	Hunter, Mrs.	Phillips, Captain.
Coke, Miss.	Huntingdon, Lord.	Pitt, Mrs.
Congreve, Mr.	Iremonger, Mr.	Plummer, Mrs.
Cook, Mrs.	Johnson, Colonel.	Plymouth, Catherine,
Cornwall, Captain.	Ludlow, Frances, Lady.	Countess of.
Czartoryski, Prince.	Mallet, Captain.	Portmore, Lord.
Darcy, Sir Conyers.	Manley, Mr.	Pott, Mr.
Davill, Miss.	Mason, Mr.	Rain, Mr.
Davis, Miss.	Matheson, Mr.	Rapp, Mr.
Digby, Mr.	Matthews, Mr.	Raymond, Lady.

Reynolds, Mr.	Southeron, Mrs.	Tyrawley, Lord.
Reynolds, Miss.	Southwell, Mrs. Edward,	Vicker, Mr.
Robinson, Mrs.	Senr.	Vicker, Mrs.
Rongin, Mr.	Spencer, Lady Betty.	Walker, Captain.
Rovey, Captain.	Spencer, Mr.	Walker, Miss.
Russian Ambassador.	Standish, Jane, Lady.	Walpole, Mrs.
St. Aubyn, Elizabeth,	Stanhope, Lady.	Watson, Miss.
Lady.	Strayer, Mr.	Way, Miss.
Sandwich, John, 4th Earl	Suffolk, Earl of.	Weymouth, Thomas,
of.	Thomas, Mr.	Lord.
Shepherd, Miss.	Thomas, Miss.	Wharton, Mr.
Shirley, Captain.	Thornicroft, Miss.	Witchett, Mr.
Shirley, Miss.	Thornton, Mr.	Witchett, Mrs.
Skene, Captain.	Torryn, Captain.	Wynell, Mr.
Smith, Captain.	Townshend, Charlotte,	Wynn, Mr.
Smith, Master.	Viscountess.	Wynyard, Colonel.
Smith, Mrs.	Tudway, Mr.	Young, Mrs.
Somerset, Edward, Duke	Turner, Mr.	
of.	Turner, Miss.	

1759.

Astley, Mrs.	Cruttenden, Mr.	Hays, Mrs.
Bertie, Lady Mary, and	Cumberland, Miss.	Hoare, Miss.
the Marquess of Lind-	Dawkins, Mr.	Howard, Mrs.
say.	Dawson, Miss.	Hugh, Mrs.
Beynes, Miss.	Day, Mrs.	Ingram, Mrs.
Birtles, Mrs.	Drax, Miss.	Jeffries, Mr.
Bradshaw, Mr.	Essex, Earl of.	Jennison, Mr.
Bradshaw, Mrs.	Fisher, Mr.	Knapp, Mr.
Castony, Mrs.	Ford, Mr.	Knowles, Admiral
Champness, Colonel.	Fordyce, Mr.	Charles.
Cholmondeley, General	Fore, or Faure, Miss.	Langton, Mrs.
the Hon. James.	Fortescue, Lord.	Lloyd, Mrs.
Cleveland, Mr.	Franklin, Mr.	Lyttelton, Elizabeth,
Cleveland, Mrs.	Green, Dr.	Lady.
Colvert, Mr.	Greville, Lady Louisa.	Meynell, Mrs.
Cooper, Miss.	Grey, Mr.	Miller, Miss Jessy.
Craven, Miss.	Grey, Mrs.	Milsington, Lord.
Croft, Sir Archer,	Gwilt, Mr.	Morant, Edward, M.P.
Bart.	Hamilton, Mr.	Mordaunt, Mr.
Croft, Elizabeth, Lady.	Harrington, Mr.	Murray, Mr.



Nash, Mr.  
 Newbottle, William,  
 Lord.  
 Northampton, Charles,  
 Earl of.  
 Nugent, Colonel.  
 Paunceford, Mr.  
 Portland, William, 2nd  
 Duke of.  
 Powis, Miss Mary.  
 Price, Mrs.  
 Proby, Mrs.  
 Richardson, Mrs.

Rolts, Miss.  
 Roxburghe, John, 3rd  
 Duke of.  
 Rush, Mr.  
 Sanby, Mrs.  
 Sayer, Mr.  
 Sedgwick, Mr.  
 Shene, Colonel.  
 Shirley, Mrs.  
 Spence, Mrs.  
 Stanhope, Mrs. Henry.  
 Strode, Mr.  
 Stopford, Mr.

Thorold, Lady.  
 Thorold, Mr.  
 Thorold, Miss.  
 Trollope, Mr.  
 Vane, Lady.  
 Vardy, Mr.  
 Warren, Mr.  
 Whitmore, General.  
 Williams, Mr.  
 Wilson, Mrs.  
 Wyatt, Miss.

1760.

Aislabie, Mrs.  
 Andrews, Mrs.  
 Arundell, Mr.  
 Ashley, Sir Ed.  
 Aston, Mrs.  
 Ayliffe, Mrs.  
 Babb, Lady.  
 Baker, Mrs.  
 Birtles, Mr.  
 Biscoe, Mr.  
 Blayney, Lady.  
 Boyle, Mrs.  
 Brown, Mrs.  
 Collier, Lady.  
 Cooke, Miss.  
 Crockatt, Miss.  
 Croft, Mr.  
 Curzon, Sir Nathaniel.  
 Dapper, Lord.  
 Dawkins, Lady Juliana.  
 Derby, Mr.  
 Devonshire, William, 4th  
 Duke of.  
 Douglas, Mrs.  
 Eccard, Mr.  
 Eden, Sir John, Bart.  
 Exeter, Lord.

Faure, or Foure, Miss.  
 Fisher, Miss.  
 Foure, Miss.  
 Gifford, Mr.  
 Goddard, Miss.  
 Gore, Lady.  
 Gower, Louisa, Coun-  
 tess.  
 Gregory, Mrs.  
 Gregory, Miss.  
 Gresley, Lady.  
 Grey, Lady.  
 Grosvenor, Miss.  
 Hall, Colonel.  
 Hare, Miss.  
 Hewitt, Mrs.  
 Hillyard, Sir Robert.  
 Hobart, Miss.  
 Holditch, Miss.  
 Hume, Lady.  
 Hunter, Mr., Mrs., and  
 Miss (group).  
 Hunter, Miss B.  
 Hunter, Miss Charlotte.  
 Hussey, Mrs.  
 Jarvis, Mr.  
 Jermaine, Miss.

Knapp, Mrs.  
 Kynaston, Mrs.  
 Licet, Mr.  
 Map, Mr.  
 Map, Master.  
 Martin, Master.  
 Maynard, Charlotte,  
 Lady.  
 Nibbs, Mr.  
 Nugent, Miss.  
 Owen, Miss.  
 Parsons, Mrs.  
 Pawle, Mr.  
 Payler, Lady.  
 Pennyman, Miss.  
 Porter, Captain.  
 Prado, Mrs.  
 Ray, Mr.  
 Ray, Mrs.  
 Richardson, Mr.  
 Robinson, Colonel.  
 Robinson, Mr.  
 Smeaton, Mr.  
 Sneed, Mr.  
 Sounds, Lady, Senr.  
 Stafford, Lord.  
 Stewart, Mr.

Stirling, Lord.  
 Talbot, Hon. and Rev.  
 Mr.  
 Thornhill, Mrs.  
 Townson, General.  
 Trapaud, Colonel.

Vaughan, Mr.  
 Walsingham, Mrs.  
 Ward, Mary, Lady.  
 Wetham, Mr.  
 Wharton, Lady.  
 White, Mr.

Willison, Lady J.  
 Willison, Miss.  
 Witler, Mr.  
 Woodly, Mr. B.  
 Wynn, Sir John.

1761.

Amyand, Master George.  
 Ancaster, Peregrine,  
 3rd Duke of (whole  
 length).  
 Anderson, Mr.  
 Anstruther, Sir John.  
 Astley, Mr.  
 Baker, Mr.  
 Bennet, Mr., Senr.  
 Blair, Captain.  
 Broderick, Captain.  
 Broderick, Mr.  
 Calvert, Mrs.  
 Carr, Miss.  
 Cathcart, Captain.  
 Caulfield, Captain.  
 Charlemont, James, Vis-  
 count.  
 Clarke, Mr.  
 Clements, Miss Sally.  
 Clumby, Mrs.  
 Cocks, Mrs.  
 Collingwood, Mrs.  
 Crawford, Mrs.  
 Curzon, Lady Caroline.  
 Curzon, Master Na-  
 thaniel.  
 Dankins, Mr.  
 Davies, Mr.  
 Davis, Captain.  
 Day, Mr.  
 Durant, Rev. Mr.  
 Durant, Mr., Junr.  
 Egremont, Earl of.

Faulkner, Captain.  
 Fitzroy, Mrs. Colonel.  
 Fleetwood, Mrs.  
 Fordyce, Mrs.  
 French, Mrs.  
 Gifford, Miss.  
 Gomme, Mr.  
 Gould, Mrs.  
 Grant, Mr.  
 Grant, Mrs.  
 Halsey, Mr.  
 Hammond, Mr.  
 Herbert, Mrs.  
 Hodges, Mrs.  
 Holderness, Earl of.  
 Holditch, Mr.  
 Irwin, Colonel.  
 Jones, Mrs.  
 Kelly, Mr.  
 Kelly, Miss.  
 Knapper, General.  
 Lambert, General.  
 Lawton, General.  
 Lee, Master.  
 Linsy (Lindsay), Mar-  
 quess of.  
 Lloyd, Mr.  
 Mornington, Anne,  
 Countess of.  
 Mudge, Mrs.  
 Nesbitt, Mr.  
 Neville, Mr.  
 Northampton, Frances,  
 Countess of.

Nutt, Mrs.  
 Paice, Mr.  
 Palk, Mr.  
 Parsons, Mr.  
 Payne, Mrs., sister to.  
 Peachey, Elizabeth,  
 Lady.  
 Pennet, Mr.  
 Pennet, Mr., Junior.  
 Pigot, Mrs.  
 Plater, Mr.  
 Pollington, John, Lord.  
 Pollington, Miss.  
 Prado, Mr.  
 Pultney, William, Lord,  
 and dog.  
 Raby, Mrs.  
 Ray, Mrs.  
 Rayne, Miss.  
 Reddell, Miss.  
 Riland, Mr.  
 Roberts, Miss.  
 Slater, Mr.  
 Strafford, Earl of.  
 Talbot, Hon. Mrs.  
 Tash, Captain.  
 Vernon, Colonel.  
 Warwick, Elizabeth,  
 Countess of.  
 Warwick, Francis, 1st  
 Earl of.  
 Way, Mrs.  
 Welby, Mr.  
 Willoughby, Mr.

Wolseley, Mrs  
Wolsley, Miss.

Wood, Mr.  
Wyld, Miss.

Wynn, Captain.

1762.

Allen, Lord.  
Amelia, H.R.H. Princess  
(whole length).  
Amelia, H.R.H. Princess  
(in an oval).  
Bagot, Mr.  
Bagot, Mrs.  
Bagot, Sir Walter, Bart.  
Bain, Miss.  
Baker, Sir William.  
Barnardiston, Miss.  
Blair, Mr.  
Boen, Mr.  
Bradshaw, Master.  
Brian, Mr.  
Brown, Mrs.  
Brown, Miss.  
Challonnell, Mr.  
Challonnell, Mrs.  
Chaloner, Miss.  
Cheap, Mr.  
Cherokees, King of the.  
Chumly, Mr.  
Cleaver, Miss.  
Coates, Admiral.  
Collick, Mr.  
Coombes, Mr.  
Cotton, Captain.  
Cotes, Admiral.  
Craunch, Miss.  
Dallison, Captain.  
Dingley, Mrs.  
Dingley, Miss.  
Egremont, Countess of.

Elwell, Sir John, Bart.  
Fane, Lady Ann.  
Fawke, Mr.  
Folkestone, Elizabeth,  
Lady.  
Fordyce, Captain.  
Fowke, Mr.  
Gammon, Miss.  
Guilford, Miss.  
Hadley, Mr.  
Halkerton, Lady.  
Hamilton, Major.  
Harenc, Mr.  
Hay, Mr.  
Hayman, Mr.  
Herbert, Mr.  
Herene, Mr.  
Hillier, Mr.  
Hudson, Mrs.  
Hunt, Mrs.  
Hunt, Mrs., with a Veil.  
Ingram, Mr.  
Johnson, Mr.  
Johnson, Miss.  
King of the Cherokees.  
Knight, Mrs.  
Lane, Hon. Robert.  
Leigh, Colonel.  
Maitland, Colonel.  
Maitland, Captain.  
Maitland, Mrs.  
Major, Mr.  
Major, Mrs.

Martyn, Mrs., and Child.  
Metham, Mr.  
Montgomery, Colonel.  
Moore, Sir Henry.  
Moore, Mrs.  
Morgan, Colonel George.  
Napier, Sir Gerard.  
Napier, Lady.  
Oxenden, Mrs.  
Panton, Thomas.  
Partridge, Mr.  
Paulet, Mr.  
Peachy, Lady.  
Pennyman, Mr.  
Phillips, Colonel.  
Pownal, Governor.  
Poynter, Lady.  
Pultney, William, Lord.  
Purcell, Masters.  
Ray, Mrs.  
Rusbrack, Mr.  
Scarbrough, Barbara,  
Countess of.  
Shamee, Mr.  
Spencer, Lord Charles.  
Staples, Mr.  
Stokes, Mrs.  
West, Mr.  
Wilkes, Mrs.  
Wilton, Joseph, R.A.  
Wray, Rev. Mr.  
Yarmouth, Amelia  
Countess of.

1763.

Diary missing.

Blomberg, Mrs.	Eyles, Miss.	Legh, Mr.
Boynton, Mrs. Francis.	Gale, Mr.	Seaton, Mr.
Cleveland, Captain.	Innes, Sir James.	Thomson, Mrs.

1764.

Acland, Mrs.	Guilford, Lady.	Roths, Mr.
Adams, Mrs.	Hallet, Mr.	Scobble, Mr.
Adams, Miss.	Hamilton, Mr.	Shirley, Lady F.
Bagot, Mr.	Harland, Mrs.	Southeron, Mr.
Baker, Dr.	Heiller, Mrs.	Spry, Mrs.
Bennet, Mr.	Hews, Mrs.	Stanhope, Lady, and Child.
Blackett, Dr.	Hoare, Mrs.	Turner, Mrs.
Bolton, Charles, 5th Duke of.	Keppel, Miss Anna Maria.	Tyrconnel, Frances, Dowager Countess.
Boothby, Mrs.	Lane, Mr.	Walton, Mr.
Brice, Captain.	Langton, Miss.	Warton, William.
Brice, Mrs.	Legh, Mr.	Wentworth, Sir Thomas.
Bunbury, Sir W.	Legh, Miss.	Willoughby, Lady.
Calliand, General.	Leslie, Lady Jane.	Willson, Mr.
Carteris, Lord.	Loten, Joan Gideon.	Wilson, Colonel.
Cholmondeley, Master.	Marley, Dr. Richard (Bishop of Clonfert).	Windham, Mr.
Cotton, Hart.	Matheson, Mr.	Windsor, Miss.
Davies, Miss.	Murray, Lady C.	Woodcock, Mr., Senr.
Duff, Captain.	North, Mrs.	Woodcock, Mr., Junr.
Elliott, Mr.	Oxenden, Mr.	Woodcock, Mrs.
Finch, Mr.	Phipps, Miss.	Woodley, Mrs.
Franklin, Mr.	Reynolds, Miss.	Wordin, Lady.
Gage, Sir William, Bart.	Richmond, Miss.	Wright, Mrs.
Gomme, Mr.	Robinson, Sir Septimus.	Wroithesley, Miss.
Gomm, Mrs.	Rolls, Mr.	Yeo, Mrs.
Grenville, Mrs.		
Griffin, Miss.		

1765.

Barré, Colonel.	Broughton, Sir Brian, Bart.	Cowley, Mrs.
Beauclerc, Lady Catherine.	Clanbrassill, Lord.	Croft, Mrs.
Boone, Governor.	Clarinda.	Davis, Mr.
Bouverie, Hon. Miss.	Clifton, Sir Gervase, Bart.	Debordieu, Mr.
		Derby, Mr.

1574

Dingley, Mr.  
 Egremont, Earl of.  
 Elliot, Mr.  
 Fitzroy, Mr.  
 Gisbrough, Doctor.  
 Greenway, Mr.  
 Greville, Mr.  
 Hagget, or Hoggett, Mr.  
 Hancock, Mr.  
 Hartwell, Captain.  
 Hawkins, Mr.  
 Hays, Mrs.

Hoare, Mrs.  
 Hodges, Sir James.  
 Hodges, Lady.  
 Hoggett, Mr.  
 Hopkins, Mr.  
 Hudson, Mr.  
 Johnson, Mr.  
 Jones, Miss.  
 Matheson, Captain.  
 Mitchell, Mr.  
 North, Frederick, Lord.  
 O'Hara, Mr.

Penny, Mr.  
 Popham, Miss.  
 Price, Chase.  
 Roffey, Mrs.  
 Roffey, Mr., Junr.  
 Sedgwick, Mr.  
 Stuart, Mr.  
 Thompson, Mr.  
 Warden, Lady.  
 Watson, Mrs.  
 Wright, Mr.

1766.

Alexander, Mr.  
 Barrymore, James, Earl  
 of.  
 Barwell, Mr.  
 Brag or Bray, Dr.  
 Burgoyne, General John.  
 Bury, Colonel.  
 Bush, Mr.  
 Cholmondeley, Mr.  
 Cockburn, Mr.  
 Conway, Mr. G.  
 Couture, Mr.  
 Delafontain, Mr.  
 Dixon, Mr.  
 Dunford, Mrs.  
 Gage, Lord.  
 Halifax, George, 2nd  
 Earl of.

Hancock, Mrs.  
 Hart, Miss.  
 Hicks, Mr.  
 Hinchcliffe, Dr. John.  
 Kingswell, Captain.  
 Knight, Captain.  
 Lemon, Mr.  
 Luther, Mrs.  
 Lye, Mr.  
 Maitland, Colonel.  
 Mercati, Mr.  
 Montagu, Miss.  
 Morrison, Miss.  
 Needham, Mr.  
 Nelson, George (Lord  
 Mayor).  
 Palmer, Sir John,  
 Bart.

Paton, Mr.  
 Peters, Mr.  
 Richardson, Mr.  
 Roffey, Mr.  
 St. John, Master.  
 Sandford, General.  
 Sparrow, Mrs.  
 Stevens, Miss.  
 Strange, Mr.  
 Tirconnell, Lord.  
 West, Mr.  
 Wharton, Mr.  
 Willson, Miss.  
 Wilmot, Mrs.  
 Wilmot, Miss.  
 Woolam, Mr.

1767.

Amyott, Mr.  
 Aufrere, George.  
 Buck, Mr. or Master.  
 Burke, Master.  
 Cells, Mrs.  
 Collier, Captain.  
 Dixon, Captain.

Dury, Mrs.  
 Dusing, Mr.  
 Falconett, Mr. Oscar.  
 Fontaine, Mr.  
 French, Mrs.  
 Godde, Miss.  
 Grant, Miss.

Hagley, Mr.  
 Halsey, Miss.  
 Herbert, Lord.  
 Home, Mr.  
 Horton, Mrs.  
 Hortoun, Miss.  
 Houghton, Miss

Humphrey, Mr.  
 Johnson, Mr.  
 King, Mrs.  
 Merchant, Mrs.  
 Morris, Mrs.  
 Peach, Mr.  
 Penn, Lady Juliana.  
 Smith, Mrs.

Smith, Miss.  
 Temple, Earl.  
 Trelawny, Lord.  
 Tufton, Master.  
 Tyrconnel, George, 2nd  
 Earl.  
 Vansittart, Mr.

Villiers, Lord.  
 Walpole, Mr.  
 Walsingham, Captain  
 Way, Mr.  
 Wilkes, Mr.  
 Wordin, Lady.  
 Wray, Miss.

1768.

Blake, Mr.  
 Bromberg, Mrs. (? Blom-  
 berg).  
 Cambridge, Mr.  
 Cholmondeley, Mrs.  
 Dallison, Mr.  
 Dalton, Mr.  
 Duncombe, Captain.

Franklin, Miss.  
 Gage, Mr.  
 Grafton, Augustus, 3rd  
 Duke of.  
 Halsey, Mrs.  
 Harrison, Mr.  
 Harrison, Mrs.  
 Maynard, Lord.

Maynard, Sir William.  
 Meynell, Mr.  
 Napier, Sir Gerard.  
 Palk, Mr.  
 Parker, Miss.  
 Vansittart, Governor.  
 Williams, Frances, Lady.  
 Williams, Miss.

1769.

Acland, Arthur.  
 Bennet, Mr., Senr.  
 Blake, Captain.  
 Brown, Mr.  
 Cardigan, Mary, Coun-  
 tess of.  
 Cartony, Mr.  
 Carture, Mr.  
 Chambers, Mrs.  
 Chaplain, The King's.  
 Clavering, Mrs.  
 Cox, Mr.  
 Croft, Mrs.  
 Cruttenden, Mr.  
 Delaval, Susannah,  
 Lady.  
 Earl, Mrs.  
 Egremont, Earl of.

Finmore, Mr.  
 Fitzherbert, Mrs.  
 Floyer, Master (or Flud-  
 yer).  
 Gell, Miss.  
 Gill, Miss.  
 Hone, Mr.  
 Houghton, Mrs.  
 Hule, Mr.  
 Innes, Lady.  
 Kerry, Anastasia, Coun-  
 tess of.  
 Lethbridge, Mr.  
 Mitchell, Mr., Junr.  
 Museum Doctor.  
 Newnham, Miss.  
 Norcliffe, Sir James, and  
 dog.

Norcliffe, Miss.  
 Pennick, Mr.  
 Penny, Mr.  
 Percy, Mr.  
 Ray, Captain.  
 Robinson, Mr.  
 Rothes, John, Earl of.  
 Simmons, Mr.  
 Stoor, Mrs.  
 Storr, Miss.  
 Toms, Miss.  
 Veale, Mr.  
 Ward, Dr.  
 West, Mr.  
 Whetham, Mrs.  
 Whitbread, Miss Emma.  
 Wilson, Mrs.







1770.

Angelo, Mr.  
Argyle, Duke of.  
Baker, Mrs.  
Barry, Lady Caroline.  
Barrymore, Miss (Barry).  
Bas, Mr. (? Bastard).  
Bickerstaff, Mr.  
Boswell, Mrs.  
Brudenell, G.  
Coots, Mr.  
Croft, Mr.

Cumberland, Mrs.  
Cummins, Mr.  
Delawarr, Lord.  
French, Mrs.  
Garrick, Mrs.  
Heron, Mr.  
Innes, Sir James  
Lee, Mr.  
Luther, Mr.  
Norris, Mr.  
O'Hara, Mrs.

Paton, Dr.  
Rainsford, Mrs.  
Ramsey, Mrs.  
Roxburgh, 5th Duke of.  
Russian Chamberlain.  
Tinsly, Mr.  
Tyrrell, Lady.  
Watson, Master.  
Westmoreland, Thomas,  
8th Earl of.

1771.

Anderson, Lady.  
Baker, Mr.  
Barrymore, Amelia,  
Lady.  
Bayly, Mr.  
Bayly, Mrs.  
Belfour, Mrs.  
Bott, Mr.  
Bott, Mrs.  
Cotes, F., R.A.  
Cotton, Mr.  
Coutts, Mrs.  
Day, Mr.  
Delany, Mrs.  
Foley, Miss.  
Forrest, Mr.  
Forrest, Mrs.  
George III. as "The  
King."

Humphrey, Mr.  
Johnson, Mr.  
King, Mr.  
Knapper, Miss (Napier).  
Ligonier, Lady.  
Lock, Mr.  
Melbourne, Lord.  
Nixon, Mr.  
Nulty, Mr.  
Palmerston, Lord.  
Payler, Mr.  
Payler, Mrs.  
Pelham, Mr., after-  
wards Lord Yar-  
borough.  
Phillips, Miss.  
Pye, Mrs.  
Richards, Mrs.

Roper, Miss.  
Simmons, Miss.  
Smith, Mrs.  
Smith, Miss.  
Strangways, Lady  
Lucy.  
Symons, Mr. (? Sim-  
mons).  
Trevor, Robert, Lord.  
Trimlet, Mr.  
Waldegrave, Elizabeth,  
Countess.  
Walton, Mr.  
Warton, Dr.  
Wharton, Mr.  
Wilkes, Mr.  
Wilkinson, Mr.

1772.

Adam, Mr.  
Bessborough, Lord.  
Bruce, Dr.  
Buck, Mr. W.

Calthorpe, Mrs.  
Davis, Mr.  
Dow, Mr.  
Dow, Mrs.

Dunning, Miss Mary.  
Dutens, Miss.  
Gammells, Mrs.  
Gill, Miss.

Gording, Duchess of (? Gordon).	Mead, Mrs.	Sacchini, Signor.
Graham.	Mills, Major.	Scott, Mrs.
Kirkman, Miss.	Nurse, Miss.	Sedgwick, Mr.

1773.

Baker, Dr.	Haswell, Captain.	Ord, Mrs.
Banks, Sir Charles.	Hill, Miss.	Paton, Mr.
Beauclerc, Topham.	Houghton, Mrs.	Porter, Mrs.
Boswell, Miss.	Keate, Mrs.	Reed, Mr.
Brereton, Mr.	King, Mr.	Rutland, John, 3rd Duke of.
Brice, Dr.	Knapp, Mr.	Sandys, Lord.
Cumberland, Mr.	Lord Mayor (Town- shend).	Smelt, Mr.
Earl, Mrs.	Lady Mayoress (Town- shend).	Stevens, Mr.
Egremont, Earl of.	Mills, Sir Thomas.	Sullivan, Mr.
Grafton, Augustus, 3rd Duke of.	Newton, Mrs.	Udney, Mr.
Graham, James, Lord.	Nuneham, Lord.	Young, Mr.
Hartley, Mrs., as Jane Shore.		

1774.

Diary missing.

Cook, Mrs.	Ridge, Mr.	Rolleston, Mrs.
Mills, Lady.		

1775.

Diary missing.

Amherst, Mr.	Thompson, Miss.	Wentworth, Mr.
Brand, Mrs.		

1776.

Diary missing.

Boscawen, Mrs.	Gordon, Cosmo.	Smith, Mrs.
Castiglione, Marchesa.	Hudson, Mrs.	Weyland, Mrs.
Darley, Mr.	Kingsmill, Captain.	Willetts, Mrs.
Drummond, Mr.	Mills, Sir Thomas.	

1777.

Ailsie.	Ferris, Lady.	Ord, Mrs.
Baker, Sir George.	Fleming, Lady.	Palk, Mr.
Baker, Lady.	Flood, Mr.	Payne, Sir Ralph.
Baker, Master.	French, Miss.	Radcliff, Mr.
Basset, Francis.	George, Miss.	Rigby, Mr.
Beaufort, Elizabeth,	Gordon, Mrs.	Roth, Mr.
Duchess of (Boscawen).	Harcourt, George, 2nd Earl.	Rumbold, Miss.
Beaufort, Children of the Duchess of.	Harcourt, Colonel.	Russian Ambassador.
Binning, Charles, Lord.	Harrison, Sir William.	Sheldon, Ralph.
Blackwood, Mr.	Hatton, Mrs.	Shipley, Mrs.
Boscawen, Mr.	Hoare, Mr. H.	Smith, Lady.
Broadhead, Mr.	Hook, Mrs.	Southby, Mrs.
Broadhead, Mrs.	Hoole, John.	Southby, Miss.
Cater, Mr.	Imperial Ambassador.	Stanhope, Lady A. M.
Cawardine, Miss.	Long, Miss.	Stanhope, Mr.
Cox, Hipplesey.	Lucan, Lady.	Vesey, Mrs.
Cox, Mrs. Sommers.	Macdonald, Mr.	Vincent, Captain.
Crosbie, Lord.	Maddison, Mr.	Walsingham, Mr.
Cunliffe, Lady.	Mills, Lady.	Weeks, Mrs.
Dunbar, Mrs.	Mulgrave, Constantine, 2nd Lord.	Wentworth, Mr.
Fagniani, Miss Maria.	Musgrave, Sir William.	West, Mrs.
		Worsley, Dorothy, Lady.

1778.

Diary missing.

Brome, Lord.	Haldemand, General.	Vansittart, Mr.
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1779.

Adams, Mr.	Hanmer, Miss.	Poggi, Mr.
Beyon, Mr.	Hays, Mr.	Price, Mr.
Bowman, Lady.	Hodgkinson, Mr.	Ramsay, Mr.
Call, Mrs.	Leinster, Olivia, Duchess of.	Shuldon, Lord.
Coffin, Mrs.	Lock, Mrs.	Turtin, Dr.
Davison, Mrs.	Macgill, Mr.	Walsingham, Mrs.
Fleming, Lady.	Mason, Rev. William.	Wedderburn, Alexander.
Gambier, Admiral.	Milbanke, Ralph.	Wentworth, Lord.
Gascoign, Sir Thomas.	Peterborough, Lord.	West, Mr.
Hanbury, Miss.		

## 1780.

Aclan, Mrs.	Hoare, Mr.	Saye and Sele, Lord.
Adair, Mr.	Hodgkinson, Mr. (?).	Saye and Sele, Lady
Ashburnham, Lord.	Humphrey, Mr.	Scott, Mr.
Belford, Mrs.	Ingram, Miss.	Scott, Miss.
Boswell, Mrs.	Lock, Mr.	Stewart, Mrs.
Cholmondeley, Earl of.	Lothian, Lady.	Trafford, Miss.
Cotton, Mr.	Mount Bodday, Lord.	Vernon, Mr.
Coultherd, Mr.	Ord, Mrs.	Vesey, Mrs.
Crook, Mr.	Potter, Mr.	Westhell, Mrs.
Davison, Mr.	Radcliff, Mrs.	Wilmot, Mrs.
Greville, Mrs.	Sandford, General.	Young, Mr.
Harcourt, Colonel.		

## 1781.

Campbell, Col. Fletcher.	Haviland, General.	Pott, Mrs. J.
Campbell, Lord Fredk.	Henniker, Sir John.	Salt, Mr.
Carysfort, John Joshua,	Hinchinbrooke, Lord.	Scott, Dr.
2nd Lord.	King, Dr. James, Dean	Shipley, Mrs.
Clermont, Frances,	of Raphoe.	Stuart, Colonel.
Countess of.	Lort, Dr.	Thoroton, Mr.
Cocks, Mrs.	Mudge, Mrs.	Vere, Lord.
Fletcher, Master.	Mudge, Miss.	Vesey, Mr.
Galloway, Lady.	Pepys, Mr.	Warwick, Earl of.
George III. as "The	Pepys, Mrs.	Washington, George.
King."	Poggi, Mr.	Wateridge, Miss.

## 1782.

Baker, Sir George.	Courtenay, Mr.	Hamilton, Mr.
Beaufort, Elizabeth,	Courtenay, Mrs.	Hassell, Mr.
Duchess of. Copy	Courtenay, Master.	Hoare, Mr. H.
made in 1782; original	Dean, Mr.	Hoare, Mrs.
probably earlier.	Egremont, Earl of.	Jarvis, Mr.
Bromell, Mr.	Elliott, Mr.	Lock, Mr.
Cleveland, Mrs.	Elliot, Sir Gilbert.	Lucan, Lady.
Clifford, Lady.	Falconer, Mrs.	Macartney, Mr.
Colman, Mr.	Gawler, Mr.	Metcalf, Mr.
Cornwallis, Lord.	Hales, Lady.	Middleton, Lady.



Montboddayow, Lord.	Serres, Mr.	Wallace, Mr.
Morris, General.	Shipley, Miss.	Warton, Dr.
Ramsay, Mr.	Smith, Mr.	Windham, Colonel.
Rigaud, Mr.	Vandergucht, Mr.	

1783.

Diary missing.

Albemarle, William Charles, 4th Earl of (aged 11). | Egerton, Mr.

1784.

Barrington, 2nd Lord.	George III. as "The King."	Rainsford, Mrs.
Bowles, Mr.		Richie, Mr.
Buchan, Margaret, Countess of.	Hay, Colonel, and his dog.	Shepherd, Miss.
Cosway, Mrs.	Hodges, Mr.	Stafford, Miss.
Croushanks, Mr.	Hodgkinson, Mr.	Storer, Mr.
Dance, Mr.	Johnson, Mr.	Taylor, Sir John.
Eglinton, Earl of.	Jones, Miss (a model).	Vesey, Mr.
Flint, Miss.	Macdonald, Lord.	Wilmot, Mr.
Gardiner, Colonel Luke.	Palmerston, Lord.	York, Archbishop of (Markham).
	Prettyman, Dr.	

1785.

Diary missing.

Hare, Mrs. | Hughes, Sir Edward. | Sinclair, Colonel.

1786.

Antrobus, Mr.	Gwatkin, Mr. E.	Middleton, Sir Charles.
Barton, Mr.	Hankey, Mr.	Montboddo, Lord.
Barton, Mrs.	Hanmer, Miss.	Mountstuart, John, Lord.
Cavendish, Lady Harriet.	Hilton, Mr.	Purling, Mr.
Clanbrassil, Lord.	Johnstone, Mrs.	Radcliff, Mr.
Cuthbert, Mr.	Johnstone, Master.	Roper, Mrs.
Derole, Mr.	Jones, Miss (a model).	St. Albin, Madame de.
Elwin, Master.	Jordan, Mrs.	Southwell, Sophia, Lady.
Fazakerley, Mr.	Lort, Dr.	Thompson, Mr.
Gill, Captain.	Markham, Dr. (Arch-	Trentham, Lord.
Gordon, Lady William.	bishop of York).	Vandergucht, Mr.

1787.

Baring, Mr.  
Brathwaite, Mr.  
Darnley, John, 4th Earl  
of.  
Devaines, Mr.  
Dudley, Lord.  
Englefield, Sir Harry.  
Hamilton, Duchess of.

Hobbarb, Mrs.  
Hodgson, Miss.  
Honeywood, Mrs.  
Macdonald, Sir Archi-  
bald.  
Moncton, Mr.  
Porteus, Beilby, Bishop  
of Chester.

Smith, Sir Robert.  
Smith, Mrs.  
Stewart, Colonel.  
Thomson, Mr.  
Ward, Miss, and dog.  
Wells, Mrs.  
Wentworth, Lord.

1788.

Cambell, Mrs.  
Chalon, Mr.  
Clinton, Sir Henry.  
Cook, Mrs.  
D'Oyly, Sir John Had-  
ley, Bart.  
Hammerton, Mr.

Hawkins, Sir J.  
Martin, Mrs.  
Nuneham, Lord—a dif-  
ferent man to the 1773  
one.  
Rigby, Miss.  
Robinson, Mr.

Roth, Mrs.  
Scott, Sir William.  
Smyth, Mrs.  
Somers, Charles, Lord.  
Thornhill, Mrs.  
Walsingham, Mrs.  
West, Mrs.

1789.

Archer, Lady.  
Bromel, Mrs.  
Burns, Miss.  
Call, Mrs.  
Cholmondeley, Mrs.  
Clarence, H.R.H. Duke  
of.  
Cox, Mrs.  
Cox, Miss.  
Crewe, John.

Fleming, Sir J.  
Garrick, Mrs.  
Grey, Elizabeth, Lady.  
Hampden, Lady.  
Harvey, Master.  
Hatton, Mr.  
Hobart, Mrs.  
Home, Mr. Sal.  
Orchard, Mr.  
Palmerston, Lord.

Roberts, Mr.  
Roberts, Miss.  
Smith, Drummond.  
Somers, Anne, Lady.  
Staunton, Sir Geo.  
Thompson, Mr.  
Townly, Mr.  
Towry, Miss.  
Udney, Mrs.

# A LIST OF ENGRAVINGS

AFTER SIR JOSHUA REYNOLDS, P.R.A., PUBLISHED UP TO  
1784, WITH THE PUBLISHED PRICES, COPIED FROM  
THE "GENTLEMAN'S MAGAZINE," 1784,

PP. 183 TO 188.

March 5.

MR. URBAN,

THE late Catalogue of the Works of Hogarth (published by Mr. Walpole, and afterwards enlarged by Mr. Nichols) having considerably promoted the sale of those performances, I send you as perfect a List of Plates from the Paintings of Sir Joshua Reynolds as I have been able to compile. A first sketch of this kind must necessarily prove imperfect; and yet, by ascertaining in some measure the number of Prints already made from our modern Raphael, it may facilitate the labour of his Collectors, and thereby prove the means of putting money into the pockets of his Engravers, who deserve every kind of encouragement.

I am, Sir, &c. &c.

## *An Alphabetical Catalogue of Prints after the Paintings of SIR JOSHUA REYNOLDS.*

A.	Size of Pictures.	Engravers.	Price.		
			£	s.	d.
Anson, Lord . . . . .	Head	<i>Ja. Watson</i>	0	3	0
Ancaster, Mary Duchess of . . . . .	Ditto	<i>Houston</i>	0	3	0
Aston, Rev. Thomas . . . . .	Ditto	<i>M<sup>r</sup> Ardell</i>	0	5	0
Albemarle, George Earl of . . . . .	Ditto	<i>Fisher</i>	0	5	0
Augusta, her Royal Highness Princess	Ditto	<i>M<sup>r</sup> Ardell</i>	0	5	0
Amherst, Sir Jefferey (now Lord)	Half Length	<i>Ja. Watson</i>	0	7	6
Ancaster, Duchess of . . . . .	Whole Length	<i>Dixon</i>	0	15	0
Abington, Mrs. . . . .	Ditto	<i>Ja. Watson</i>	0	15	0
Armstrong, Dr. . . . .	Head	<i>Fisher</i>	0	5	0
Ancram, Lady, afterw. Marchioness of					
Lothian. . . . .	Ditto	<i>Finlayson</i>	0	5	0

	Size of Pictures.	Engravers.	Price.		
			£	s.	d.
Abington, Mrs. . . . . .	Head	<i>Judkins</i>	0	5	0
Agnes, St. . . . . .	Ditto	<i>Chambers</i>	0	5	0
Ariadne . . . . .	Ditto	<i>Doughty</i>	0	5	0
Abercorn, Earl of . . . . .	W. L.	<i>Dean</i>	0	0	0

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B.

Bonfoy, Mrs. . . . . .	H. L.	<i>M<sup>c</sup>Ardell</i>	0	5	0
Bower, Archibald, Esq. . . . .	Head	<i>Faber</i>	0	5	0
Berkeley, Elizabeth Countess of . . . . .	Ditto	<i>M<sup>c</sup>Ardell</i>	0	5	0
Bastard, Mr. . . . . .	Ditto	<i>Ditto</i>	0	5	0
Boscawen, Hon. Edward (Admiral) . . . . .	W. L.	<i>Ditto</i>	0	10	6
Barrington, Mr. the Hon. . . . . .	Head	<i>Houston</i>	0	5	0
Boy eating Grapes, &c. . . . .	Ditto	<i>Spilsbury</i>	0	5	0
Bunbury, Lady Sarah . . . . .	W. L.	<i>Fisher</i>	1	1	0
Bunbury, Lady Sarah, Lady Susan Strangways, and Charles Fox . . . . .	Ditto	<i>Ja. Watson</i>	0	15	0
Bunbury, Sir Charles . . . . .	Head	<i>Marchi</i>	0	5	0
Bunbury, Henry, Esq. . . . .	Ditto	<i>Blackmore</i>	0	5	0
Blake, Lady Arabella (now Mrs. Bos- cawen) . . . . .	W. L.	<i>Dixon</i>	0	15	0
Baddeley, Mrs. . . . . .	Head	<i>West</i>	0	5	0
Burke, Edmund, Esq. . . . .	Ditto	<i>Ja. Watson</i>	0	5	0
Broughton, Lady . . . . .	W. L.	<i>T. Watson</i>	0	15	0
Buccleugh, Duchess of, Elizabeth . . . . .	Ditto	<i>Ja. Watson</i>	0	15	0
Boy with a Dog . . . . .	Head	<i>Dean</i>	0	5	0
Beattie, Dr. James . . . . .	H. L.	<i>Ja. Watson</i>	0	7	6
Banks, Joseph, Esq. . . . .	Ditto	<i>Dickinson</i>	0	7	6
Bouverie, the Hon. Mr. Son . . . . .	W. L.	<i>Ja. Watson</i>	0	15	0
Bunbury, Mrs. . . . . .	H. L.	<i>Ditto</i>	0	7	6
Boy with a Book . . . . .	Head	<i>Dean</i>	0	5	0
Bedford, Duke of, Ld Henry, Ld Wil- liam Russell, and Miss Vernon . . . . .	W. L.	<i>Smith</i>	0	10	6
Boys School, Mr. John and Mr. Henry Gawler . . . . .	Heads	<i>Ditto</i>	0	5	0
Bampfylde, Lady . . . . .	W. L.	<i>T. Watson</i>	0	15	0
Belgioso, Count . . . . .	Head	<i>Jacobi</i>	0	5	0
Barrington, Admiral . . . . .	Ditto	<i>Earlom</i>	0	5	0
Beauclerk, Miss, in the Character of Una . . . . .	W. L.	<i>T. Watson</i>	0	7	6
Beaumont, Lady . . . . .	Head	<i>Smith</i>	0	5	0
Burke, Edmund . . . . .	Ditto	<i>Hardy</i>	0	5	0







	Size of Pictures.	Engravers.	Price.		
			£	s.	d.
Bath, William Pulteney, Earl of . . .	H. L.	<i>M<sup>c</sup> Ardell</i>	0	5	0
Barretti, Joseph . . . . .	Head	<i>Watts</i>	0	7	6
Ditto . . . . .	Ditto	<i>Hardy</i>	0	5	0
Burke, Dr. Joseph, Archbishop of Tuam	H. L.		0	7	6
Beggar Boy . . . . .	Head	<i>Hodges</i>			

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C.

Chambers, Lady of Sir William . . .	Head	<i>M<sup>c</sup> Ardell</i>	0	5	0
Charteris, Francis, Esq. . . . .	Ditto	<i>Houston</i>	0	5	0
Cumberland, his R.H. William, Duke of	Ditto	<i>Fisher</i>	0	5	0
Carlisle, Frederick Howard, Earl of .	W. H.	<i>Spilsbury</i>	0	7	6
Collyer, Mr. . . . .	Head	<i>Ja. Watson</i>	0	5	0
Coventry, Countess of . . . . .	H. L.	<i>Ditto</i>	0	7	6
Camden, Charles Pratt, Lord . . . .	W. L.	<i>Basire</i>	0	7	6
Another, Ditto . . . . .	Ditto	<i>Ravenet</i>	0	7	6
Another, Ditto . . . . .	Ditto		0	7	6
Cholmondeley, Mrs. . . . .	H. L.	<i>M<sup>c</sup> Ardell</i>	0	5	0
Cardross, Lord, afterwards Earl of					
Buchan . . . . .	Head	<i>Finlayson</i>	0	5	0
Chalmer, Miss, afterwards Mrs. Hall .	W. L.	<i>Ja. Watson</i>	0	15	0
Cust, Sir John . . . . .	Ditto	<i>Ditto</i>	0	15	0
Crewes, the two Miss . . . . .	H. L.	<i>Dixon</i>	0	7	6
Cholmondeley, Miss Frances . . . .	W. L.	<i>Marchi</i>	0	7	6
Carpenter, Lady Almeria . . . . .	Head	<i>Ja. Watson</i>	0	5	0
Cornwallis, Countess . . . . .	H. L.	<i>Ditto</i>	0	7	6
Conway, the Hon. Hugh, Son to the					
Earl of Hertford . . . . .	Head	<i>Fisher</i>	0	7	6
Crewe, Mr. and Mrs. . . . . .	2 Ditto	<i>Marchi</i>	0	10	6
Carlisle, Countess Caroline Gower . .	H. L.	<i>Ja. Watson</i>	0	7	6
Colman, George, Esq. . . . .	Head	<i>Marchi</i>	0	10	6
Crewe, Master, as K. Henry VIII. . .	W. L.	<i>Smith</i>	0	7	6
Cupid, Covent-Garden . . . . .	Head	<i>Dean</i>	0	5	0
Cumberland, D. of, his R. H. Henry					
Frederick . . . . .	W. L.	<i>T. Watson</i>	0	15	0
Crewe, Mrs. . . . . .	Ditto	<i>Watson</i>	0	15	0
Captive . . . . .	Head	<i>Smith</i>	0	5	0
Cartouch . . . . .	Ditto	<i>Dean</i>	0	5	0
Cardiff, John Stuart, Lord . . . . .	Ditto	<i>Fisher</i>	0	5	0
Carnack, Mrs. . . . . .	W. L.	<i>Smith</i>	0	15	0
Cupid sleeping . . . . .	Ditto	<i>Doughty</i>	0	6	0

	Size of Pictures.	Engravers.	Price.
			£ s. d.
Crosbie, Lady . . . . .	W. L.	<i>Dickinson</i>	0 15 0
Cavendish, Lord Richard . . . . .	H. L.	<i>Smith</i>	0 7 6
Cupid in the Clouds . . . . .	Ditto	<i>Dean</i>	0 5 0
Chambers, Sir William . . . . .	Ditto	<i>V. Green</i>	0 7 6
Campbell, Miss . . . . .	Ditto	<i>Ditto</i>	0 7 6
Cumberland, Anne, Duchess of . . . . .	W. L.	<i>Ja. Watson</i>	0 15 0
Child sleeping . . . . .	Ditto	<i>Doughty</i>	0 6 0
Charity . . . . .	Ditto	<i>Facius</i>	0 7 6
Compton, Lady Elizabeth, now Lady G. Cavendish . . . . .	Ditto	<i>Green</i>	0 15 0
Clinton, Lady, Catherine Pelham . . . . .	Ditto	<i>Ditto</i>	0 15 0
Cupids painting . . . . .		<i>Hayward</i>	0 15 0

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#### D.

Dawson, Lady Anne . . . . .	H. L.	<i>M'Ardell</i>	0 5 0
Devonshire, William Duke of . . . . .	Ditto	<i>Faber</i>	0 7 6
Day, Mrs. afterwards Lady Fenoulhet . . . . .	Head	<i>M'Ardell</i>	0 5 0
Down, Viscount, Henry Pleydell . . . . .	Ditto	<i>Fisher</i>	0 5 0
Davidson, Miss, with a Lamb . . . . .	Ditto	<i>Dixon</i>	0 5 0
Drummond, Robert, Archbishop of York . . . . .	H. L.	<i>Ja. Watson</i>	0 5 0
Devonshire, William Cavendish, Duke of . . . . .	Head	<i>Smith</i>	0 5 0
Damer, Hon. Miss . . . . .	H. L.	<i>Ditto</i>	0 5 0
Dalkeith, Charles William Henry, Earl of . . . . .	W. L.	<i>V. Green</i>	0 7 6
Dress, a Boy in the Titian . . . . .	Head	<i>Dean</i>	0 3 0
Delme, Lady Betty . . . . .	W. L.	<i>Green</i>	0 15 0
Dyer, Mr. Samuel, F.R.S. . . . .	Head	<i>Marchi</i>	0 7 6
Dionysius the Areopagite . . . . .	Ditto	<i>Jenner</i>	0 2 6

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#### E.

Essex, Frances William, Countess of . . . . .	Head	<i>M'Ardell</i>	0 5 0
Edgecumbe, Lord, George . . . . .	H. L.	<i>Fisher</i>	0 5 0
Edgecumbe, Hon. Richard . . . . .	Head	<i>Dickinson</i>	0 5 0
Errol, Earl of, William Boyd . . . . .	W. L.	<i>T. Watson</i>	0 15 0

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#### F.

Fitzwilliam, Lady Charlotte . . . . .	Head	<i>M'Ardell</i>	0 5 0
Fortescue, Lady . . . . .	H. L.	<i>Ditto</i>	0 5 0
Fisher, Kitty . . . . .	Head	<i>Fisher</i>	0 5 0

	Size of Pictures.	Engravers.	Price.		
			£	s.	d.
Another, Ditto . . . . .	Head	<i>Houston</i>	0	5	0
Fish, Miss Charlotte . . . . .	H. L.	<i>Ja. Watson</i>	0	5	0
Foote, Samuel, Esq. . . . .	Head	<i>Blackmore</i>	0	7	6
Fletcher, Sir Robert . . . . .	Ditto	<i>Dickinson</i>	0	5	0
Fitzpatrick, Lady Gertrude . . . . .	W. L.	<i>Dean</i>	0	6	0
Ditto, Sitting Figure . . . . .	Ditto	<i>Smith</i>	0	5	0
Fitzgerald, James, Earl of Kildare . . . . .	H. L.	<i>M<sup>c</sup>Ardell</i>	0	5	0
Faith . . . . .	W. L.	<i>Facius</i>	0	7	6
Fortitude . . . . .	Ditto	<i>Ditto</i>	0	7	6

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### G.

Gautier, Monsieur, à Paris . . . . .	Head	<i>H. Fess</i>			
Granby, John, Marquis of . . . . .	H. L.	<i>Houston</i>	0	5	0
Greville, Miss, afterwards Mrs. Crewe, and her Brother, in the Characters of Cupid and Psyche . . . . .	W. L.	<i>M<sup>c</sup>Ardell</i>	0	10	6
Gower, Earl, Granville . . . . .	H. L.	<i>Fisher</i>	0	5	0
Granby, Marq. of, and Horse . . . . .	W. L.	<i>Ja. Watson</i>	0	15	0
Gideon, Lady, Maria . . . . .	Head	<i>T. Watson</i>	0	5	0
Gordon, Duchess of, Jane . . . . .	Ditto	<i>Dickinson</i>	0	5	0
Girl, Strawberry . . . . .	Ditto	<i>T. Watson</i>	0	5	0
Gawler, Mr. John . . . . .	Ditto	<i>Smith</i>			
Girl with a Muff . . . . .	Ditto	<i>Jenner</i>	0	3	6
Goldsmith, Dr. Oliver . . . . .	Ditto	<i>Marchi</i>	0	7	6
Galway, Mrs. and Child . . . . .	Ditto	<i>Smith</i>	0	5	0
Garrick, David . . . . .	Ditto	<i>T. Watson</i>	0	5	0
Ditto between Tragedy and Comedy . . . . .	H. L.	<i>Fisher</i>	0	10	6
Ditto in the Character of Kately . . . . .	Head	<i>Finlayson</i>	0	5	0
Greenaway, Miss . . . . .	Ditto	<i>T. Watson</i>	0	5	0
Gibbon, Edward, Esq. . . . .	Ditto	<i>Hall</i>	0	3	6
Gardener, Mrs. . . . .	W. L.				

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### H.

Hyndford, Jane, Countess of . . . . .	H. L.	<i>M<sup>c</sup>Ardell</i>	0	7	6
Horneck, Mrs. . . . .	Head	<i>Ditto</i>	0	5	0
Hardwicke, Earl, two Daughters of. . . . .	W. L.	<i>Fisher</i>	0	7	6
Hastings, Lady Selina—Arms across, leaning on a Table. . . . .	Head	<i>Houston</i>	0	5	0
Howard, General . . . . .	Ditto	<i>Fisher</i>	0	5	0

	Size of Pictures.	Engravers.	Price.		
			£	s.	d.
Hope, Mrs. . . . .	Head	<i>M<sup>c</sup>Ardell</i>	0	5	0
Hervey, the Hon. Augustus, afterwards Earl of Bristol . . . . .	H. L.	<i>Fisher</i>	0	5	0
Hastings, Governor, Warren . . . .	Ditto	<i>T. Watson</i>			
Herbert, Master, in the Character of Bacchus . . . . .	W. L.	<i>Smith</i>	0	7	6
Hawkesworth, Dr. John . . . . .	Head	<i>Ja. Watson</i>	0	5	0
Hartley, Mrs. . . . .	Ditto	<i>Marchi</i>	0	7	6
Horneck, Miss, now Mrs. Gwyn . . .	W. L.	<i>Dunkerton</i>	0	7	6
Hutchenson, Right Hon. John Hely, &c.	H. L.	<i>Ja. Watson</i>	0	7	6
Herbert, Lady Elizabeth, and Son . .	W. L.	<i>Dean</i>	0	7	6
Howard, Lady Caroline . . . . .	Ditto	<i>Green</i>	0	7	6
Herbert, Lady Harriot . . . . .	H. L.	<i>Ditto</i>	0	7	6
Holiday, Lady Jane . . . . .	W. L.	<i>Ditto</i>	0	15	0
Harding, Mrs. . . . .	H. L.	<i>T. Watson</i>	0	7	6
Harrington, Countess of. . . . .	W. L.	<i>V. Green</i>	0	15	0
Harrison, Sir Thomas . . . . .	H. L.	<i>Fisher</i>			
Hebe . . . . .	W. L.	<i>Jacobi</i>	0	7	6
Hope . . . . .	Ditto	<i>Facius</i>	0	7	6
Hood, Lord . . . . .	H. L.	<i>J. Jones</i>	0	7	6

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# I.

Jacob, Son of the Hon. Mr. Bouverie .	W. L.	<i>M<sup>c</sup>Ardell</i>	0	5	0
Johnson, Lady Charlotte . . . . .	Kit Cat	<i>Ja. Watson</i>	0	5	0
Irwin, Mrs. . . . .	Head	<i>Ditto</i>	0	5	0
Johnson, Samuel (LL.D.) . . . . .	Ditto	<i>Ditto</i>	0	7	6
Ditto . . . . .	Ditto	<i>Hall</i>	0	3	0
Ditto . . . . .	Ditto	<i>Doughty</i>	0	7	6
Jupiter, Infant . . . . .	W. L.	<i>Smith</i>	0	7	6
Jenyns, Soame, Esq. . . . .	Head	<i>Dickinson</i>			
Ingram, Hon. Lady Frances . . . .	Ditto	<i>Smith</i>	0	5	0
Justice . . . . .	W. L.	<i>Facius</i>	0	7	6

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# K.

Kildare, James, Earl of . . . . .	H. L.	<i>M<sup>c</sup>Ardell</i>	0	7	6
Kildare, Emily, Countess of . . . .	Ditto	<i>Ditto</i>	0	5	0
Keppel, the Hon. Augustus (now Visc.)	W. L.	<i>Fisher</i>	0	10	6
Kingsley, William, Esq. . . . .	Head	<i>Houston</i>	0	5	0
Kennedy, Mrs. . . . .	H. L.	<i>T. Watson</i>	0	7	6

	Size of Pictures.	Engravers.	Price.		
			£	s.	d.
Kent, Mrs. . . . . .	H. L.	<i>Dean</i>	0	7	6
Kauffman, Angelica . . . . .	Head	<i>Bartolozzi</i>	0	7	6
Keppel, the Hon. Augustus (now Visc.)	Ditto	<i>Doughty</i>	0	7	6
King George III. . . . .	W. L.	<i>Dickinson</i>	1	5	0
Keppel, Lady Elizabeth (afterwards Marchioness of Tavistock) . . . .	Ditto	<i>Fisher</i>			
Kemble, Miss (Sister to Mrs. Siddons)	Head	<i>J. Jones</i>	0	5	0

# II

## L.

Lucas, Charles, M.D. . . . .	Head	<i>M<sup>r</sup> Ardell</i>	0	5	0
Lockhart, John, Esq. . . . .	H. L.	<i>Ditto</i>	0	5	0
Ligonier, Lord, on Horseback . . .	W. L.	<i>Fisher</i>	0	10	6
Lady with Flowers . . . . .	Kit Cat	<i>Spilsbury</i>	0	7	6
Lady, playing on a Guittar . . . .	Head	<i>Fisher</i>	0	5	0
Lewisham, Visc. George Legge . . .	Ditto	<i>Spilsbury</i>	0	5	0
Leslie, Lady Mary . . . . .	W. L.	<i>Ditto</i>	0	10	6
Lee, Lady Betty . . . . .	Ditto	<i>Fisher</i>	0	7	6
Lascelles, Mrs. and her Child . . .	Ditto	<i>Ja. Watson</i>	0	10	6
Love, Hope nursing . . . . .	H. L.	<i>Fisher</i>	0	7	6
Leland, Dr. . . . .	Head	<i>Dean</i>	0	5	0
Leinster, Duchess Dowager of . . .	Ditto	<i>Dickinson</i>	0	5	0
Legge, the Hon. William . . . . .	Ditto	<i>Spilsbury</i>	0	5	0
Lear, King . . . . .	Ditto	<i>Marchi</i>	0	3	0
Lothian, Marchioness of . . . . .	Ditto	<i>Spilsbury</i>	0	5	0

# 15

## M.

Madona . . . . .	Head	<i>Blackmore</i>	0	5	0
Mudge, Rev. Zachary . . . . .	Ditto	<i>Ja. Watson</i>	0	5	0
Marlborough, Duchess of, and her Daughter . . . . .	H. L.	<i>Ditto</i>	0	7	6
Another, Ditto . . . . .	Ditto	<i>Houston</i>	0	7	6
Manchester, Elizabeth, Duchess of .	W. L.	<i>Ja. Watson</i>	0	15	0
Montagu, Mrs. . . . .	H. L.	<i>Smith</i>	0	7	6
Melbourne and Child, Lady, Elizabeth	W. L.	<i>T. Watson</i>	0	15	0
Mordaunt, Mrs. . . . .	Head	<i>Smith</i>	0	5	0
Mercury, Blackguard . . . . .	Ditto	<i>Dean</i>	0	5	0
Man, an Old . . . . .	Ditto	<i>Ja. Watson</i>	0	5	0
Montagu, Lady Caroline . . . . .	W. L.	<i>Smith</i>	0	5	0
Monckton, Hon. Miss . . . . .	Ditto	<i>Jacobi</i>	0	15	0

	Size of Pictures.	Engravers.	Price.
			£ s. d.
Masters, Mrs. . . . . .	W. L.	<i>Smith</i>	0 15 0
Mason, William (M.A.) . . . . .	Head	<i>Doughty</i>	0 7 6
Manners, Lady Louisa . . . . .	W. L.	<i>Green</i>	0 15 0
Macpherson, the Author . . . . .	Head	<i>Bartolozzi</i>	
Mathew, Mrs. . . . . .	W. L.	<i>Dickinson</i>	0 15 0
Meyer, Miss, in the Character of Hebe	Ditto	<i>Fisher</i>	0 15 0
Muse, Miss . . . . .	Head	<i>Faber</i>	0 5 0
Montagu, Lady Elizabeth, afterwards Duchess of Buccleugh . . . . .	Ditto	<i>M<sup>c</sup>Ardell</i>	
Markham, Dr. (now Abp. of York) . .	Ditto	<i>Fisher</i>	0 5 0
Marlborough, Charles Spencer, Duke of	Ditto	<i>Houston</i>	0 5 0
Melbourne, Lady, Elizabeth . . . .	Ditto	<i>Finlayson</i>	
Morant, Mr. . . . . .	H. L.	<i>C. Townley</i>	
Muff, a Girl with . . . . .	Head	<i>Jenner</i>	0 3 6
Marchi, Giuseppe . . . . .	Ditto	<i>Spilsbury</i>	0 5 0

26

#### N.

Northumberland, Elizabeth Percy, Countess of . . . . .	W. L.	<i>Houston</i>	0 7 6
Northumberland, Earl of, Hugh Smith- son . . . . .	Ditto	<i>Fisher</i>	0 7 6
Northumberland, Countess of . . . .	Ditto	<i>Ditto</i>	0 7 6
Newton, Dr. Bishop of Bristol . . . .	H. L.	<i>Watson</i>	0 7 6

4

#### O.

OBrien, Nelly . . . . .	H. L.	<i>Ja. Watson</i>	0 7 6
Ditto, in Profile. . . . .	Ditto	<i>Dixon</i>	0 7 6
Oliver, Miss . . . . .	Head	<i>Marchi</i>	0 5 0
Omiah . . . . .	W. L.	<i>Jacobi</i>	0 15 0

#### P.

Pulteney, William, Earl of Bath . . .	H. L.	<i>M<sup>c</sup>Ardell</i>	0 5 0
Paine, James, Esq. and his Son . . .	Ditto	<i>Ja. Watson</i>	0 7 6
Powell, Miss . . . . .	Head	<i>Houston</i>	0 7 6
Price, Miss . . . . .	Ditto	<i>Ja. Watson</i>	0 5 0
Pembroke, Countess of, and her Son, the Hon. George Herbert . . . . .	H. L.	<i>Dixon</i>	0 5 0
Pembroke, Earl of . . . . .	Ditto	<i>Ditto</i>	0 7 6
Another Earl and Countess of Pem- broke, and their Son, 1773 . . . . .	H. L.	<i>Ja. Watson</i>	0 7 6



	Size of Pictures.	Engravers.	Price.		
			£	s.	d.
Percy, Thomas, D.D. (now Bp. of Dro-					
more) . . . . .	Head	<i>Dickinson</i>	0	5	0
Parker, Hon. Mrs. . . . . .	W. H.	<i>T. Watson</i>	0	15	0
Palmer, Miss Theophila . . . . .	Head	<i>G. Scorodou-</i>			
		<i>mow</i>	0	5	0
Ditto . . . . .	Ditto	<i>Smith</i>	0	5	0
Paterson, Mr. John . . . . .	Ditto	<i>T. Watson</i>			
Pelham, Mrs. . . . . .	W. L.	<i>Dickinson</i>			
Praying, a little Boy, Samuel . . . . .	Ditto	<i>Dean</i>	0	7	6
Pawlet, Lady Catherine . . . . .	Ditto	<i>Smith</i>	0	7	6
Palmer, Miss . . . . .	Head	<i>Doughty</i>	0	5	0
Prudence . . . . .	W. L.	<i>Facius</i>	0	7	6

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# R.

Reynolds, Sir Joshua . . . . .	Head	<i>Ja. Watson</i>	0	7	6
Reynolds, Samuel, S.T.P. . . . .	H. L.	<i>M'Ardell</i>	0	5	0
Russell, Lady Caroline, afterwards					
Duchess of Marlborough . . . . .	Ditto	<i>Ditto</i>	0	5	0
Rodney, Admiral, Lord (George) . . . . .	Ditto	<i>Ja. Watson</i>	0	5	0
Robinson, Dr. Rich, Bishop of Kildare,					
and afterwards Primate of all Ireland	Ditto	<i>Houston</i>			
Roths, Earl of, John Leslie . . . . .	Ditto	<i>M'Ardell</i>	0	7	6
Reading, an Old Man . . . . .	Head	<i>Okey</i>	0	3	6
Resignation, an Old Man in the Char-					
acter of . . . . .	H. L.	<i>T. Watson</i>	0	7	6
Robertson, Dr. William . . . . .	Ditto	<i>Dixon</i>	0	7	6
Another Head, Ditto . . . . .	Ditto	<i>Hall</i>	0	2	6
Romney, Lord . . . . .	W. L.	<i>Finlayson</i>			
Rockingham, Charles Watson, Mar-					
quis of . . . . .	Ditto	<i>Fisher</i>	0	10	6
Reynolds, Sir Joshua . . . . .	Head	<i>Sherwin</i>	0	5	0
Rogers, Mr. Charles . . . . .	Ditto	<i>Ryland</i>			
Rodney, Admiral (now Lord) . . . . .	H. L.	<i>Dickinson</i>	0	7	6
Rutland, Isabella, Duchess of . . . . .	W. L.	<i>V. Green</i>	0	15	0
Reynolds, Sir Joshua . . . . .	H. L.	<i>Ditto</i>	0	7	6

16

# S.

Sackville, Lord George (now Visc.) . . . . .	H. L.	<i>M'Ardell</i>	0	5	0
Sterne, Laurence, M.A. . . . .	Ditto	<i>Fisher</i>	0	5	0

	Size of Pictures.	Engravers.	Price.		
			£	s.	d.
Saunders, Sir Charles . . . . .	H. L.	<i>M<sup>c</sup>Ardell</i>	0	5	0
Stringer, Laurence, Esq. . . . .	Head	<i>Houston</i>	0	5	0
Strafford, William Wentworth, Earl of	Ditto	<i>M<sup>c</sup>Ardell</i>	0	5	0
Spencer, Countess, Georgiana, and her Daughter . . . . .	H. L.	<i>Ja. Watson</i>	0	7	6
Stanhope, Lady Ann (De la Val) . . .	W. L.		0	15	0
Spencer, Lady Charles . . . . .	Head	<i>Finlayson</i>	0	5	0
Scarsdale, Lady, and her Son. C. Coyle	H. L.	<i>Ja. Watson</i>	0	5	0
Spencer, Lady . . . . .	Head	<i>T. Watson</i>	0	5	0
Schendlerin, Madam . . . . .	Ditto	<i>Smith</i>	0	5	0
Sheridan, Mrs. . . . .	W. H.	<i>Dickinson</i>	0	7	6
Spencer, Lady Charles . . . . .	H. L.	<i>Ditto</i>	0	7	6
Sophia, her Royal Highness Princess .	W. L.		0	5	0
Shepherdess, the careful . . . . .	Head	<i>Sudkins</i>	0	3	0
Sefton, Lady (Elizabeth Stanhope). .	Ditto	<i>Ja. Watson</i>	0	5	0
Student, the . . . . .	Ditto	<i>Smith</i>	0	5	0
Stewart, Andrew, Esq. . . . .	W. L.	<i>T. Watson</i>			
Salisbury, Countess of (Lady Mary Hill)	Ditto	<i>V. Green</i>	0	15	0
Son of Henry Bunbury, Esq. . . . .	H. L.	<i>Hayward</i>	0	5	0
Shipley, Dr. Jonathan, Bishop of St. Asaph . . . . .	Head	<i>Smith</i>	0	5	0
Siddons, Mrs. . . . .	W. L.	<i>Hayward</i>	0	15	0

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# T.

Turner, Mrs. H. . . . .	H. L.	<i>M<sup>c</sup>Ardell</i>	0	5	0
Trapaud, Mrs. . . . .	Head	<i>Spilsbury</i>	0	5	0
Tavistock, Marq. of, Francis Russell .	H. L.	<i>Ja. Watson</i>	0	7	6
Townshend, Right Hon. Charles. . .	Head	<i>Dixon</i>	0	5	0
Talbot, Countess, Charlotte Hill . . .	W. L.	<i>V. Green</i>	0	15	0
Tichfield, Marquis of, William Henry Bentinck . . . . .	Ditto	<i>Jenner</i>	0	7	6
Temple, Earl (Richard Grenville) . .	H. L.	<i>Dickinson</i>	0	7	6
Townshend, Lady, and Sisters . . .	W. L.	<i>J. Watson</i>	1	11	6
Thurlow, Lord Chancellor, Edward .	H. L.	<i>Bartolozzi</i>	0	12	0
Townshend, Lady Montgomery . . .	W. L.	<i>V. Green</i>	0	15	0
Tavistock, Marchioness . . . . .	Ditto	<i>Ditto</i>	0	15	0
Trapaud, Mrs. 1762 . . . . .	Head	<i>Fisher</i>	0	5	0
Tarlton, Colonel . . . . .	W. L.		0	15	0
Temperance . . . . .	Ditto	<i>Facius</i>	0	7	6

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U.	Size of Pictures.	Engravers.	Price.
			£ s. d.
Ugolino, Count . . . . .	H. L.	<i>Dixon</i>	0 15 0
Venus, chiding Cupid for having learned to cast Accounts . . . . .		<i>Bartolozzi</i>	

2

W.	Size of Pictures.	Engravers.	Price.
			£ s. d.
Walpole, Hon. Horace . . . . .	H. L.	<i>M<sup>c</sup>Ardell</i>	0 5 0
Waldegrave, Countess (now Duchess of Gloucester) . . . . .	Head	<i>Ditto</i>	0 5 0
Woodward, Henry, Comedian. . . . .	Ditto	<i>Houston</i>	0 5 0
Wood, the Children in the . . . . .	H. L.	<i>Ja. Watson</i>	0 5 0
Wynyard, Miss . . . . .	Head	<i>Finlayson</i>	0 5 0
Warton, Dr. Joseph . . . . .	Ditto	<i>Smith</i>	0 5 0
Williams, Mr. . . . .	W. L.	<i>Dean</i>	
Wynne, Sir John . . . . .	Ditto	<i>Ditto</i>	
Ditto . . . . .	Ditto	<i>T. Watson</i>	
Waldegrave, three Ladies . . . . .	H. L.	<i>V. Green</i>	1 1 0
Warton, Rev. Thomas . . . . .	Head	<i>Hodges</i>	0 5 0
Wales, his Royal Highness Prince of .	W. L.	<i>Hayward</i>	

12

Y.	Size of Pictures.	Engravers.	Price.
			£ s. d.
York, Lord Archbishop of, Dr. Mark- ham . . . . .	H. L.	<i>Smith</i>	0 7 6

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\* \* We shall be obliged to any of our Correspondents for Corrections and Amplifications of the foregoing Catalogue.

*This list is an exact copy from the Catalogue.*

EXTRACTED FROM THE MORE COMPLETE LIST IN THE SELECTIONS FROM  
 THE "GENTLEMAN'S MAGAZINE," PUBLISHED BY  
 LONGMANS AND CO., 1814.

	Size of Pictures.	Engravers.	Price.		
			£	s.	d.
Ancram, Lady Elizabeth . . . . .		<i>J. Spilsbury</i>	0	5	0
Bastard, Mrs. . . . .	Oval	<i>M<sup>r</sup> Ardell</i>	0	5	0
Burke, Edmund . . . . .		<i>J. Watson</i> (1771)	0	5	0
Collyer, Mrs. . . . .		<i>J. Watson</i>	0	5	0
Hale, Mrs., as L'Allegro . . . . .	W. L.	<i>J. Watson</i>	0	15	0
Hope, Mrs. Mary, wife of John Hope .		<i>E. Fisher</i>	0	5	0
Howard, George, Lieu. Gen. of His Majesty's Forces . . . . .		<i>J. Watson</i>	0	5	0
Markham, Dr., LL.D., Archbishop of York . . . . .		<i>J. R. Smith</i> (1778)	0	7	6
Reynolds, Rev. John, Fellow of Eton College . . . . .		<i>M<sup>r</sup> Ardell</i>	0	5	0

MISCELLANEOUS.

Infant Academy . . . . .	<i>Haward</i>	0	15	0
Samuel. . . . .	<i>Dean</i> (1788)	0	7	6



## RALPH'S EXHIBITION OF PICTURES.

THE Collection of Old Masters, the property of Sir Joshua Reynolds, was offered to the Royal Academy at very low prices, on condition that they would purchase the Lyceum in the Strand for the purpose of constructing an exhibition-room. "This generous offer," Northcote mentions, "was for some reasons declined ;" but he did not specify the reasons.

Reynolds then determined to make a temporary exhibition of them, which he did in the month of April, 1791, in a room in the Haymarket. He hoped by this exhibition to promote the sales of his pictures, but the profits were to be given to his old servant, Ralph Kirkley, and in the catalogue called it "Ralph's Exhibition." For this he was attacked with anonymous squibs among which was an application of two lines of "Hudibras":

"A squire he had whose name was Ralph,  
Who in the adventure went his half."

Among Sir Joshua's papers was found a manuscript in his handwriting, of a paragraph apparently intended for one of the newspapers, thus: "As many people may not know what exhibition it is which has been advertised to be seen at the Haymarket, called 'Ralph's Exhibition,' it may be necessary to inform our readers that, Sir Joshua intending to dispose of his pictures, has sent as many of the collection as this room will contain to be exhibited to the advantage of his old servant Ralph, and at the same time to give an opportunity of their being seen by collectors and lovers of pictures. The person who receives the money has a catalogue marked with the prices of each picture, to the reservation of three only, viz., 'The Marriage of St. Catherine,' by Correggio, 'The Jocunda' of Leonardo da Vinci, and 'The Leda' of Michael Angelo."

The "Marriage of St. Catherine" was Lot 59 in the Thomond sale, 19th of May, 1821; sold for £225 15s., to the Duke of Northumberland.

"The Jocunda" of Leonardo da Vinci, Lot 96 in the fourth day's sale, Tuesday, March 17, 1795, of Sir Joshua's collection of Old Masters, described in the catalogue: "L. da Vinci. The Portrait of Mona Lisa, the wife of Franco

del Giocondo. From the supreme excellence of this picture, his fame was so much increased, that it was purchased by Francis, King of France, for the sum of Four thousand crowns. How the picture came to England is not known. It was given to Sir Joshua by his Grace the Duke of Leeds." The "Leda," Lot 87. "Jupiter and Leda. Of this Picture Condivi, and after him Vasari, give the following account: It was painted for Alphonso, Duke of Ferrara, who, sending one of his gentlemen to Florence to enquire what Mic. Angelo had painted for him, the subject being left to himself, on being shewn this picture, exclaimed, Oh! this is but little. This speech so much offended Mic. Angelo that he turned the gentleman out of his house, and desired him to tell his master he should not have the picture at all, for sending such an ignorant messenger. He afterwards gave it to one of his scholars, who sold it to Francis I. In the year 1746, it was purchased by the Hon. John Spencer, and came to the possession of Sir Joshua by the favour of the present Earl Spencer." Sold for £74 11s. to Lord Berwick.

A  
C A T A L O G U E  
O F  
R A L P H ' S  
*Exhibition of Pictures.*

TO BE SEEN

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A

## CATALOGUE, &c.

*On the Left Hand entering the Anti-Room.*

	NO.	
Watteau . . . . .	1	The monkey painter.
Castiglione . . . . .	2	Abraham's journey.
Snyder . . . . .	3	A monkey.
Ditto . . . . .	4	The bird called the Spoon-bill.
P. de Champagne . . . . .	5	A sketch for a whole length of Cardinal Richlieu.
Paul Veronese . . . . .	6	Three sketches of Paul Veronese, on the same canvass.
Schiavone . . . . .	7	Venus caressing Cupid.
Rubens . . . . .	8	The adoration of the Magi.
Sal. Rosa . . . . .	9	Witchcraft.
Luca Giordano . . . . .	10	The adoration of the shepherds.
Bassano . . . . .	11	A sketch of the flight into Egypt.
Ben. Lutti . . . . .	12	A magdalen.
Sal. Rosa . . . . .	13	A martyrdom.
Rubens . . . . .	14	Summer, represented by boys reaping.
Correggio . . . . .	15	A martyrdom.
Baroccio . . . . .	16	Last supper.
Vandyke . . . . .	17	The crowning Charlemaigne.
Breughel . . . . .	18	A dream.
Vandyke . . . . .	19	King Charles, his queen, and three children.
Mola . . . . .	20	A landscape and figures.
David Ricart . . . . .	21	A sketch for a picture in the collection of the emperor, sacking a village.
Watteau . . . . .	22	An unfinished picture of a sleeping nymph.
Teniers . . . . .	23	A copy after Paul Veronese, for the Leopold gallery.
Benefiali . . . . .	24	A dead Christ.
Tintoret . . . . .	25	
David Ricart . . . . .	26	Another sketch for the same subject as 21.
Rubens . . . . .	27	Studies of various figures.
Watteau . . . . .	28	Harlequin, Pierre, &c.
Brower . . . . .	29	Singers.
Watteau . . . . .	30	Musical conversation, a companion to No. 28.
Rubens . . . . .	31	A ceiling of Apollo, Aurora, &c.
Teniers . . . . .	32	After Paul Veronese.
Vandyke . . . . .	33	A cupid.
Paul Veronese . . . . .	34	Saints, the Virgin, and Christ, &c.
Polidore de Correggio . . . . .	35	Resurrection.
Snyders . . . . .	36	A study of dogs in various attitudes.

*On the Right Hand, entering the Anti-Room.*

	NO.	
Rubens . . . . .	37	Apollo in the character of Plenty, triumphing over Avarice.
Fran. Mola . . . . .	38	Landscape with figures.
J. Steen . . . . .	39	A drunken woman carried through the village to expose her.
Titian . . . . .	40	A finished study for the Europa, in the Duke of Orleans's Collection.
Tintoret . . . . .	41	A study of the Marriage of Canaan, painted in the refectory of the Padri Crociferi, at Venice, described by Ridolfi in the life of Tintoret.
Mola . . . . .	42	A study of part of the picture of St. John preaching.
Valerio Costelli . . . .	43	The Virgin and Christ crowning a saint.
N. Poussin . . . . .	44	An unfinished picture of a priest shewing the relicts of a saint.
Giorgione . . . . .	45	A shepherd and shepherdess.
Ann. Carracci . . . . .	46	A landscape.
Borgognone . . . . .	47	Going to battle.
Wouwermans . . . . .	48	A landscape.
Rubens . . . . .	49	The ceiling at Whitehall.
Rembrandt . . . . .	50	An allegorical design of the confederation of the Seven United Provinces.
Rubens . . . . .	51	The ceiling at Whitehall.
Studio . . . . .	52	A view near Naples.
Rubens . . . . .	53	A study of the great altar of the church of St. Augustine, at Antwerp.
Baroccio . . . . .	54	The communion of a saint.
Ditto . . . . .	55	A head of a friar on paper, in the celebrated picture of St. Francis receiving the stigmata.
Carracci . . . . .	56	A head on paper.
Guercino . . . . .	57	St. Jerome.
Paul Veronese . . . . .	58	A study for a ceiling.
Bassan. . . . .	59	Christ with his disciples at Emmaus.
Procucino . . . . .	60	A repose.
Raphael . . . . .	61	A study on paper, the subject unknown.
Watteau . . . . .	62	Figures in an harbour.
Andrea Sacchi . . . . .	63	The death of Abel.
Polidoro . . . . .	64	La pieta.
Baroccio . . . . .	65	A cherubim, part of a picture.
Karel du Jardin . . . .	66	An imitation of Rembrandt.
Carracci . . . . .	67	A study for a Hercules, painted in the court of a palace in Bologna.
Breughel . . . . .	68	A man endeavouring to eclipse the moon, a proverb.
Rembrandt . . . . .	69	The conversion of St. Paul.
Fouquier . . . . .	70	Landscape.
J. Poussin . . . . .	71	Ditto.
Mompert . . . . .	72	Round landscape.
Ditto . . . . .	73	Ditto, its companion.
Ditto . . . . .	74	Landscape with figures.







## *DOOR Side of Great Room.*

	NO.	
Michael Angelo . . .	1	Leda.—See page 12. (Refer to p. 1605.)
Rembrandt . . . .	2	A portrait of a man, with a pen and a book before him, leaning forward on both his hands.
Ditto . . . . .	3	A woman leaning her right hand on the back of the chair on which she sits.
Palma . . . . .	4	Joshua bidding the sun stand still, 'till Israel overcame.
Paul Veronese . . .	5	A repose.
Vandyke . . . . .	6	A study of an old man.
Ann. Carracci . . .	7	An ideal boy's head in fresco.—This was a trial of his colours, before he began the Farnese Gallery. Perhaps there is no part of the Gallery which an Artist would more wish to carry away with him, as a sample of that great work.
P. Veronese . . . .	8	St. John baptizing Christ.
Claud Lorrain . . .	9	Landscape.
Seb. Bourdon . . .	10	Venus and Adonis.
Claud Lorrain . . .	11	Landscape.
Ludo. Carracci . . .	12	A study of a head, from the life, for a picture of St. Antonio, which is in the church of ———, in Bologna. In the finished picture, all the more minute parts which are here expressed, are there omitted ; the light part is one broad mass, and the scanty lock of hair which falls on the forehead, is there much fuller and larger. A copy of this picture, seen at the same time with this, would be a good lesson to students, by shewing the different manner of painting a portrait, and an historical head ; and teach them at the same time, the advantage of always having recourse to nature.
Ditto . . . . .	13	The marriage of the Virgin, on copper.—Malvasia, in the life of Ludovico, mentions this picture, and another of a Madonna with a St. Jerome, as the only pictures which he painted on copper.
Paul Veronese . . .	14	The Creation of Eve.
Bassan . . . . .	15	The Adoration of the Shepherds.
Carlo Maratti . . .	16	Holy Family ; the Virgin playing with the Christ, by dashing water against him. This idea appears to be taken from some drawing or invention of Correggio ; that he had Correggio in his mind, appears likewise in the colouring of the Christ.
Bassan . . . . .	17	Noah's Sacrifice.
Sisto Badolocchi . .	18	Erminia in armour, addressing herself to the basket-maker and his family, from Tasso. The works of this master are very rare. He was of the school of the Carraches, and in conjunction with his brother pupil Lanfranco, etched Raphael's Bible.
Lancret, or Paterre .	19	A conversation.
M. Angelo . . . . .	20	The salutation.—This picture, though not painted by him, is undoubtedly from his design ; the invention is much superior to the same subject, in the sarcristy of St. John Lateran, painted likewise after a design of M. Angelo.

### *Left Hand Side of Chimney.*

	NO.	
Rubens and Snyders . . . . .	21	Boar hunting ; the animals by Snyders.
Rembrandt . . . . .	22	A portrait of a man leaning one hand on the other.
Jordains, of Antwerp . . . . .	23	The sacrifice to Paul and Barnabas, at Lystra.
Rubens . . . . .	24	Angelica and Rogero.
Parmegiano . . . . .	25	Venus crowning Pegasus, and Cupid appears to be curry-combing him. He made many drawings of this picture, of which there are prints, and some are etched by himself ; in some of them Venus has loose drapery about her.
Poussin . . . . .	26	The infant Bacchus riding on a goat, a Nymph and Satyr.

### *Over the Chimney.*

Tintoret . . . . .	27	Half length of a Venetian Nobleman.
Vandyke . . . . .	28	Isabella Clara Eugenia, Infanta of Spain, widow of the Arch-Duke Albert.
Guido . . . . .	29	Europa with two Cupids. This picture Ridolfi says was painted for the King of Poland ; it was afterwards carried to Spain, and brought from thence by Lord Harrington, Ambassador at that Court ; in the carriage it received some damage from the sea water, which had been ill repaired.—It has been restored by its present possessor.
Schiavone . . . . .	30	Hercules and Omphale.—The spectator will judge whether this picture will justify the partiality of Tintoret to Schiavone's colouring ; it is said by Ridolfi, that Tintoret gratuitously assisted him in his works, in order to learn his <i>modo di fare</i> . His inventions are in the manner of Parmigiano, whom he much studied, and often borrowed whole figures from him.
Spagnioletto . . . . .	31	An old head.
Vandyke . . . . .	32	Sampson and Dalilah.
Titian . . . . .	33	A Knight of Malta in his robes ; when in possession of Lord Waldegrave, it was said to be the portrait of Cortez.
Poussin . . . . .	34	A shepherd sitting under a beech tree, playing to a nymph listening, with a dog asleep, sheep, &c.
Raphael . . . . .	35	Virgin and Christ, with Saints, in his first manner, valuable principally, as shewing the progress of a great painter.
Seb. Bourdon . . . . .	36	A repose.

### *Facing the Door.*

Rubens . . . . .	37	Silenus and Bacchanalians, half length.
Lanfranco . . . . .	38	The assumption of Mary Magdalen.
Pietro di Cortona . . . . .	39	The woman of Samaria.
Rubens . . . . .	40	Venus asleep, Cupid alarmed by the approach of Satyrs.—Painted when a young man, studying at Rome ; the colouring and drawing of the Satyrs have more precision than is common in his works.

	NO.	
Guido . . . . .	41	Herod's cruelty ; a duplicate of the picture in the church of St. Dominica, at Bologna. This belonged to the late Earl of Cholmondeley.
Correggio . . . . .	42	A study of an apostle's head, for the cupolo at Parma.
Lud. Carracci . . . . .	43	Holy Family, with St. Francis, in imitation of Correggio.
Murillo . . . . .	44	A beggar boy eating fruit.
Domenichino . . . . .	45	A magdalen.
Rembrandt . . . . .	46	Susanna and the Elders.—He made many studies for this Susanna ; one is in this room, No. 66 ; another was in a late sale, and another is in the cabinet of the Prince of Orange ; in this last she is sitting with a great deal of white drapery, with which she is endeavouring to cover herself.
Titian . . . . .	47	A landscape, said to be an exact view of a place near Codore.
Rembrandt . . . . .	48	The vision of Daniel, of a beast with many horns.
Le Brun . . . . .	49	Ecce Homo.—The late Lord Cholmondeley bought this picture of Le Brun's widow ; she informed him it was painted in order to deceive the French academicians as a picture of Guido, and that it succeeded.
Don Diego Valasques . . . . .	50	Balthasar, the Infant of Spain.
Guercino . . . . .	51	A boy or genius, with a globe before him.
Bassan . . . . .	52	The good Samaritan.
Carracci . . . . .	53	Cupid and a Satyr, the contest between pure and impure love. An imitation of Correggio.
Cor. Bega . . . . .	54	A Dutch conversation.
Rubens . . . . .	55	Rubens Wife.
Raphael . . . . .	56	The Virgin, Christ, and St. John.—This picture is known by the name of the Queen of Heaven, on account of the Virgin having a diadem on her head.
A. Carracci . . . . .	57	St. John baptizing Christ.
Parmigiano . . . . .	58	Holy family, St. Catherine, &c. A large picture of this composition is in the Colonna palace at Rome.
A. Carracci . . . . .	59	A pope and friar.
Lionardo da Vinci . . . . .	60	The Giocondo.—See page 12. (Refer to pp. 1605-6.)
Ditto . . . . .	61	Polyphemus.—This has variations from that in the Farnese gallery, enough to ground an opinion that it was painted before he begun the large picture in fresco, and that it was not copied from it.
Seb. Bourdon . . . . .	62	Europa.
Crespi . . . . .	63	Cattle and figures.
Seb. Bourdon . . . . .	64	A painter's room, two painters with a servant.
Michael Angelo . . . . .	65	Christ in the Garden of Olives.—In this picture there are two figures of Christ, in one he is wrapt in meditation, with the eyes closed, in the other he is waking his disciples.—Mariette, in his account of the works of Michael Angelo, mentions this picture as in the Orleans cabinet ; and it is minutely described in the Descriptions des Tableaux du Palais Royal.
Rembrandt . . . . .	66	Susanna, a study of the picture, 46.
Poussin . . . . .	67	The story of Argus and Juno, in a landscape. Poussin's best manner.
Julio Romano . . . . .	68	Christ before Pilate.
Gonzales . . . . .	69	Musical conversation.
Ruysdale . . . . .	70	A landscape.

## *Facing the Chimney.*

	NO.	
Rubens . . . . .	71	Hercules with a distaff, Omphale chastising him by pinching his ear.
Tintoret . . . . .	72	Christ washing the feet of the Apostles.—Ridolfi, in the life of Tintoret, says, that he being now arrived to great excellence, he did works of greater consequence, he painted two pictures in the church of St. Emacora, at Venice, which shewed him learned in his art ; one of them represents the Last Supper, and the other the washing the feet of the Apostles, in a fine perspective view of a room ; but the latter has been taken away, and a copy put in its place.
Titian . . . . .	73	St. Margaret and the dragon, a town on fire at a distance.—Bought at Lord Waldegrave's sale, formerly in the royal collection, as appears by the catalogue of King James's pictures, given probably to Lord Waldegrave by James II. ; at Nuneham there is another, with variations, particularly in the dragon, which is there represented as dead.
Dutch . . . . .	74	A child, whole length.
Domenico Fetti . . . .	75	Melancholy.—This differs from that in the King of France's cabinet only in the back ground.
Snyders . . . . .	76	Boar hunting.
N. Poussin . . . . .	77	The wise Mens Offering.
Snyders . . . . .	78	A wolf hunting.
Rubens . . . . .	79	A head of a Bacchante, part of a large picture, as appears from a hand pinching her cheek.
Crespi . . . . .	80	A fair and cattle.
Crespi . . . . .	81	A convent of friars giving charity to travellers.
Bassan . . . . .	82	Sheepsheering.—At some distance, on a hill, with some difficulty, is seen the sacrifice of Isaac ; this is a curious instance how little that school considered the art beyond colouring, and a representation of common nature ; the sacrifice is here made secondary to the common occupations of husbandmen.
Rubens . . . . .	83	A moonlight, with stars.—To give the greater air of solitude, this landscape has no figures ; a horse only is seen feeding alone.
Rembrandt . . . . .	84	The raising of Lazarus.
Rembrandt . . . . .	85	A ruin.
Wouvermans . . . . .	86	A landscape.
Parrocel . . . . .	87	A battle piece.
Rubens . . . . .	88	Holy Families.
D. Teniers . . . . .	89	The witch coming out of hell.
Correggio . . . . .	90	The marriage of St. Catharine—See page 14. (Refer to p. 1606.)
Ruysdale . . . . .	91	Landscape.
Guido . . . . .	92	The Nativity.
Ruysdale . . . . .	93	Landscape.



### *In the Middle of the Room.*

	NO.	
Bernini . . . . .	94	Statue of Neptune, and a Triton.— <i>Quos ego</i> .—It served as a fountain in the Villa Montalto, afterwards called Villa Negroni, in Rome; the water issuing from the shell of the Triton.—It was done in the early part of Bernini's life, when he finished his works with his own hand. For his latter works, it is well known that he did little more than make slight models, which were executed by his scholars and other assistants.
D. Teniers . . . . .	95	The chymist.
Wouverman . . . . .	96	A horse.
Brower . . . . .	97	Inside of a cellar.
Cornelius Bega . . . .	98	Conversation.
Capello . . . . .	99	A calm.
Quast . . . . .	100	Inside of a cellar.
J. Poussin . . . . .	101	Landscape.
Borgognone . . . . .	102	Battle-piece.
D. Teniers . . . . .	103	Gamblers.
Lucas van Leyden . .	104	Tooth-drawer.—Vasari, speaking much in commendation of the inventions of Luca d' Olanda, adds, "and that picture likewise is much to be admired, of a clown, who whilst his tooth is drawing, feels so much pain, that he is not aware that a woman in the mean time is emptying his purse. Vol. ii., page 304.
Correggio . . . . .	105	St. John.
Vanderneer . . . . .	106	Landscape.
Fouquieres . . . . .	107	Upright landscape.

### (No. I.) *In the Great Room.*

Of this picture, Ascanio Condivi, and after him Vasari, give the following Account. That it was painted for Alphonso, Duke of Ferrara, who sending one of his gentlemen to Florence, to enquire what Michael Angelo had painted for him, (for the subject was left to himself) on being shewn this picture, exclaimed, *Oh! questa e una poca cosa*. This speech so much offended Michael Angelo, that he turned the gentleman out of his house, and told him to tell his master he should not have the picture at all, for sending such an ignorant messenger; he afterwards gave it to one of his scholars, who carried it to France, and sold it to Francis the First; and it is now, says Vasari, actually at Fontainebleau. To this, Marriette, in his notes on Condivi's Life of Michael Angelo, adds "It is very certain that the Leda was at Fontainebleau 'till the reign of Lewis " XIII.—Mr. Desnoyers, then Minister of State, from a scrupulous delicacy, first " endeavoured to deface it, and then ordered it to be burnt, but this order was not " obeyed. I saw this picture about six or seven years since, in its injured state. That it " is the work of a great master is easily perceived; and I confess I have never seen any " thing of Michael Angelo's so well painted. It seems as if he had taken a higher tone " of colour than was usual with him, from a recollection that it was intended to hang in " the same room with the works of Titian, at Ferrara. I have seen this picture since it " has been repaired it is now going to England to try its fortune there."—Marriette

wrote this account in the year 1746, at the time when the Honourable John Spencer was making the collection of pictures at Althorp. The Leda was purchased by him, and came into the possession of Sir Joshua Reynolds, by the favour of the present Earl Spencer.

*An Extract from Vasari's Life of Lionardo da Vinci.*

(No. 60.) "The portrait which Lionardo painted of Mona Lisa, the wife of Franco del Giocondo must be seen, in order to form an idea how far art can be carried. The eyes have all that waterish lustre, all that reddish livid colour about them, which is observable in nature, and which requires the utmost subtlety of art to express. The beauty of the nose and nostrils, the mouth, the separation of the lips, the excellence of the colouring is such as to appear like flesh itself, rather than paint. Whoever looks intensely in the neck, will fancy he sees the pulse beat ; in short, we may say, that this picture is enough to intimidate the boldest artist from ever hoping to equal it. When the beautiful M. Lisa was sitting for her picture, he took care that she should be entertained with music and singing, and all sorts of buffoonery, in order to alleviate the fatigue of sitting, and to give her a cheerful countenance ; and indeed there is such sweetness of expression, that it appears like the work of a Divinity rather than of a human being. From the supreme excellence of this picture, his fame was so much increased, that it was purchased by Francis, King of France, for the sum of 4000 crowns and is at present in the palace of Fontainebleau."—The colours in this picture are so faded, that they no longer correspond to the praise bestowed by Vasari, though in other respects it merits all the praise he has bestowed upon it. As the picture was left unfinished, the hands (which are apparently not by him) were probably finished by Raphael, before it was sent to Francis the First, as Raphael, when Lionardo da Vinci died, was 27 years of age. How this picture came to England, is not known : it was given to Sir Joshua Reynolds by his Grace the Duke of Leeds, and is, in his opinion, undoubtedly the original. Upon Sir Joshua Reynolds's desiring Monsieur Barbier, an ingenious young painter, now in England, to enquire of the secretary of the French Academy, whether the Giocondo was still in the French King's cabinet, he received for answer, that such a picture was there, but not esteemed, or considered as the original ; and the secretary adds, that by Monsieur Barbier's Account of the picture in Sir Joshua Reynolds's possession, he had no doubt but it was the original.—The face and the hands of this picture being painted by different painters, and apparently from different pallets, is a presumptive proof of its not being a copy.

*Written on the Back of the Board on which is painted the Marriage of Saint Catharine.*

J. M. E.

(No. 90.) Post varios casus, vitæ et discrimina, tandem  
Regreditur nostras sacra tabella manus.  
Quas referam, Catherina, tibi, quas, Dia beatrix,  
Quas referam grates, die Puella, tibi ?  
Vestro ego si nunquam cariturus munere, vos ò  
(Res licet exigua est) cor retinete meum.

Receptum Die 10<sup>mo</sup> Julii, 1626. D. G

TRANSLATION.

J. M. E.

The sacred tablet, various hazards past,  
Comes, heaven-directed, to my hands at last !

All-gracious beings, that here pictured stand,  
The wonders of divine Correggio's hand ;  
'Till with this gift and life at once I part,  
Accept the offering of a grateful heart.

Received the 10th Day of July, 1626. *God be thanked.*

Questo quadretto d' Antonio da Correggio non possa mai per alcuna causa uscir di mia casa ; et doppo me, andrà al mio piu propinquo d' età maggiore, et doppo quello, similmente ad altro il piu prossimo—*et sic deinceps*. Io Lelio d' Ippolito Guidiccioni mea manu.—In Roma 11 di *Luglio*.

*Vota mia Domino reddam.*

#### TRANSLATION.

This little picture of Antonio da Correggio, shall never, on any account, go out of my family. After me, it shall go to the eldest of my next of kin, and afterwards, in like manner to the next in succession, and so on, for ever.—I, Lelio, the son of Ippolito Guidiccioni, write this with my own hand, *July 11, 1626.*

*I will give thanks to Thee, O Lord.*

The print engraved after this picture by Mercati, and dedicated to Lelio Guidiccioni, bears the same date as the inscription behind the picture, by Lelio himself, viz. 1620, sixty-six years after Correggio's death. Of the progress of the picture from that time to the present, it is known only, that it was bought by Sir Joshua Reynolds, at the sale of the cabinet of Dr. Newton, Bishop of Bristol, who bought it of Dr. Bragg, and who it is said, went to Rome on purpose to buy it at the sale of Cardinal Ottoboni. But, from Correggio to Lelio Guidiccioni, it may be traced with some degree of probability. Sandrart says "The marriage of St. Catharine, where the Infant Jesus is represented sitting on the Virgin's lap, and espousing St. Catharine with a ring, Correggio painted at Parma, and gave it to a woman called Catharine, out of gratitude for her curing him of a dangerous illness. That a certain Countess, whose name is not mentioned, carried this picture to Rome, to compare it with the works of other great masters, as of Raphael, Lucas of Leyden, Andrea del Sarto, and others, and that it excelled them all ; so that Cardinal Scipio Borghese gave a great sum for it. Sandrart saw it himself at Rome in 1634, when 6000 crowns was refused for it." No such picture we are sure is at present in the cabinet of the Prince Borghese, and we know likewise that this collection continues in the same state as when it was first made, except the addition of a few pictures, added to the collection by the present Prince. It is fortunate that Lelio Guidiccioni is a distinguished literary character, whose life is written by Janus, in his *Pinathea Imaginum Illustrium Virorum* ; we are told that he was a dignitary in the church, eminent both as a Latin and Italian poet, and an enthusiastic lover of painting. That he was educated in the family of the Cardinal Borghese, and remained intimately connected with him during his whole life, and was the person chiefly consulted in forming his superb collection of pictures. For the various services which he did the Cardinal as a connoisseur, from his being of too high rank to receive any pecuniary reward, it may be supposed that the Cardinal made him a present of this picture, to which Lelio has expressed such enthusiastic devotion.

The word *regreditur* in the latin verses, probably alludes to its having passed through his hands to the Cardinal's, and now returned to him again, and not as it was at first supposed, from its having been lost and recovered.

Lelio had himself a great collection of pictures. In his will he bequeathed a picture of Raphael's, to ornament the monument of Urban the VIIIth, as he bequeathed this picture of Correggio to his own family, to remain in it for ever. The picture at Capo di

Monte, which is in all points exactly the same as this, cannot be that picture mentioned by Sandrart; the former was removed from Parma to Naples with the rest of the collection to which it belonged, whereas the *original*, according to Sandrart, was carried to Rome, and purchased by Cardinal Borghese.

The word *receptum* in the inscription, clearly implies, that it was given, and not purchased. Sandrart having been witness himself in 1634, of 6000 crowns being refused for it, implies, that it was no longer in the hands of the Prince Borghese; it was at this time, as appears by the dates, in the hands of Lelio Guidiccioni, and had been so for 14 years.

FINIS.

*N.B.—The Catalogue is given verbatim et literatim.*—COMPILERS.







A  
C A T A L O G U E  
OF THE  
DUPLICATE PRINTS,  
And the whole Collection of  
ELEGANT PLAISTER FIGURES,  
*TERRA COTA MODELS*,  
Sharp Casts from the finest Pieces of Antiquity,  
&c. in Whole-length Figures, Heads, Legs,  
Arms, Hands, &c.

OF  
SIR JOSHUA REYNOLDS,  
*D E C E A S E D ;*

**Which will be Sold by Auction,**

*( By Order of the Executors, )*

BY MR. GREENWOOD,

*At his Room in LEICESTER-SQUARE,*

On MONDAY the 16th of APRIL, 1792,

*AND FOLLOWING DAYS,*

AT TWELVE O'CLOCK.

\* \* \* To be viewed on Friday, and Catalogues had.



Printed by H. REYNELL, No. 21, Piccadilly.



MONDAY, APRIL 16, 1792.

*Plaister Casts.*

Lots 1 to 72. Among these were many from the Antique, namely: Alexander, The Farnese Hercules, Jupiter, Seneca, Titus, Venus de Bellisese, Vestal Virgin, etc., etc., etc., Shakespeare, Inigo Jones, Vandyke, Equestrian Figure of George I., Fine Model of Mr. Lock from the Life, Boy and Flamingo, Boy and Dolphin, together with Models of Heads of Women, Boys, arms and feet from Nature. Terra Cotas, Lots 73 to 84.

N.B.—The Vestal Virgin was the subject, painted for Macklin, by Sir Joshua. See TUCCIA, page 1217.—COMPILERS.

FIRST DAY'S SALE.

APRIL 17, 1792.

LOTS 1 TO 100. PRINTS AFTER OLD MASTERS.

*Fine Prints after Sir Joshua Reynolds.*

101	Eleven	Venus chiding Cupid, etc.
102	Six	Robinetta, etc.
103	Nine	Lady Beauchamp, etc.
104	Six	Rt. Hon. Mrs. Stanhope, etc. Fine.
105	Five	The Fortune Teller, Sir James Harris, etc.
106		Lord Thurlow. Proof.
107		Duke of York and Mrs. Siddons. Proofs.
108		Sir Joshua's window. Compleat.
109	Two	Mezzotint Portraits. Mrs. Bamfield, etc.
110	Four	Ditto. Lord Beauchamp, Mr. and Mrs. Hope, etc.
111	Three	Lady Talbot, Lady Townshend, etc.
112	Eight	Miss Palmer, etc.
113	Six	Duchess of Devonshire, etc.
114	Six	Duke of Bedford, etc.

115	Six	Lord and Lady Duncannon, etc.
116		Duke of Portland.
117	Six	Mr. Hastings, etc.
118	Six	Duke of Devonshire, Admiral Keppel, etc
119	Six	St. Cecilia, etc.
120	Six	Miss Kemble, etc.
121	Six	Dr. Warton, etc.

## SECOND DAY'S SALE.

WEDNESDAY, APRIL 18, 1792.

LOTS 1 TO 96. PRINTS AFTER OLD MASTERS.

*The following First Proofs in Mezzotint, from Portraits by Sir Joshua Reynolds.*

97	Twelve	Mezzotints. The Contemplative Youth, etc.
98	Twelve	Ditto. Madame Bacelli, etc.
99	Six	Ditto. Master Crew, etc.
100	Seven	Ditto. Master Bunbury, etc.
101	Eight	Ditto. Infant Jupiter, Link Boy, etc.
102	Six	Duke of Devonshire, etc.
103	Six	Mr. Patterson, Mr. Garrick, etc.
104	Five	Sir William Chambers, etc.
105	Six	Dr. Johnson, etc. Proofs.
106	Six	Earl Temple, etc. Ditto.
107	Six	The Duchess of Leinster, etc.
108	Three	Lady Crosby, Duchess of Buccleuch.
109	Six	Mr. Erskine, etc. Proofs.
110	Three	Miss Moncton, etc.
111	Four	Duke of Cumberland, etc.
112	Four	Lord Errol, Lord Robert Manners, etc.
113	Three	Lady Jane Halliday, Lady Manners, etc.
114		The Three Ladies Waldegrave. A fine Proof.
115		The Three Sisters. A fine Proof.
116		The Duke of Orleans.
117		His Majesty. A Proof.
118		Lady Betty Delmé and Mrs. Musters.
119	Two	The Marchioness of Salisbury and Mrs. Tollmache
120	Two	Duchess of Devonshire and Rutland. Proofs.

A  
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OF

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SIR JOSHUA REYNOLDS,

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*In the most perfect State of Preservation.*

The Whole of which will be Sold by Auction (*by Order of the Executors*)

By Mr. CHRISTIE,

On *Wednesday* 11th, and *Thursday* 12th of *March*, 1795,

At his ROOMS (late the Royal Academy) *Pall Mall*;

And on *Friday* 13th, and *Saturday* 14th of *March*, 1795,

At his GREAT ROOM (next Cumberland House) *Pall Mall*.

---

To be Viewed Three Days previous to the Sale.

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Descriptive Catalogues to be had at the Rooms at One Shilling each.

THE PUBLIC has here a Collection, of great Extent and great Variety, of the Pictures of the most eminent Artists of former Ages, made by the most eminent Artist of the present Time. He chose these Pictures as Objects at once of Study and of Rivalship. No Person could do more than the great Man we have lately lost from the Funds of his own Genius ; no Person ever endeavoured more to take Advantage of the Labours of others. He considered great Collections of the Works of Art in the Light of great Libraries ; with this Difference in favor of the former, that whilst they instruct they decorate. Indeed all his Passions, all his Tastes, all his Ideas of Employment, or of Relaxation from Employment, almost all his Accumulation, and all his Expenditure, had a Relation to his Art. In this Collection was vested a *large*, if not the *largest* Part of his Fortune ; and he was not likely from *Ignorance*, *Inattention*, or want of practical or speculative Judgment, to make great Expences for Things of small or of uncertain Value.

The Whole of the within Collection were the entire Property of the late SIR JOSHUA REYNOLDS, as witness our Hands,

EDMUND BURKE,	} EXECUTORS.
EDMOND MALONE,	
PHILIP METCALFE,	



# A CATALOGUE, &c.

AT THE GREAT ROOM, LATE THE ROYAL ACADEMY, PALL MALL.

## FIRST DAY'S SALE,

*As originally printed it was Wednesday, March the 5th, 1794; altered in ink to  
Wednesday, March the 11th, 1795, and afterwards in Christie's own  
copy to Friday, March the 13th, 1795.*

			£	s.	d.	
Vandyck	1	Three portraits of ladies . . . . .	2	5	0	Walton
Seb. Ricci	2	Two sketches historical . . . . .	0	10	6	Bailey
Guido	3	Three ditto heads . . . . .	2	12	6	Walton
G. Poussin	4	A pair of landscapes . . . . .	1	4	0	Molinari
Polidore	5	Two sketches historical . . . . .	0	14	0	Norton
V. de Velde	6	Two sea storms, small . . . . .	4	4	0	Parsons
Mompert de Venice	7	A pair of landscapes and figures, circular . . . . .	7	7	0	Long
V. der Cabel	8	Two landscapes, cattle and figures . .	2	0	0	Price
P. Veronese	9	Two sketches, grand designs for altar pieces . . . . .	3	10	0	Champernon
Chev. Benefiale	10	Two, Christ taken from the cross and one historical . . . . .	1	11	6	Molinari
Cuyp	11	A portrait of a child . . . . .	1	5	0	Price
Martin Rota	12	The holy family and a sketch . . . .	6	6	0	Clark
Ruysdael	13	A landscape and a moonlight, by D. Ryckaert . . . . .	2	12	6	Mortimer
Guerchino	14	Two heads . . . . .	4	4	0	Baker
Carrache	15	A peasant boy going to market . . . .	0	10	6	Offley
Mola	16	Two landscapes and figures, and a ditto Artois . . . . .	11	0	6	Walton
Snyders	17	Two, of a bird and animals . . . . .	6	6	0	Price
Cannaletti	18	A pair of views in Venice . . . . .	8	18	6	Clark
Carrache	19	Two, a sketch historical and a ditto, Bassan . . . . .	1	11	6	Brett
Titian	20	The ecce homo and a portrait, by Anthony Moore . . . . .	2	5	0	Hughes
Peeters	21	A sea storm . . . . .	1	14	0	Smith
Molinaer	22	A FROST PIECE, a view in Holland, fine . . . . .	16	16	0	Forster
Ruysdael	23	A landscape and figures, ditto . . . .	4	18	0	Smith
Snyders	24	A STUDY OF DOGS, the firmness and truth in the delineation of these animals, express the masterly hand of Snyders . . . . .	14	3	6	Forster
Seymour	25	THE DUKE OF QUEENS- BOROUGH'S RACE at NEW- MARKET, 1750 . . . . .	6	6	0	Willson
C. de Vos	26	A lady's portrait . . . . .	1	10	0	Lawes
Rousseau	27	A landscape, ruins and figures . . . .	2	2	0	Hughes
P. Veronesse	28	A study for a ceiling . . . . .	2	12	6	Forster

			£	s.	d.	
Bierstraten	29	A landscape and figures, view from Nature . . . . .	13	2	6	Greene
Snyders	30	A CONCERT OF BIRDS. The admirable pencil of this master expressed with truth and facility the character of every object he painted, but particularly of animals and birds, here he has succeeded in an eminent degree . . . . .	3	3	0	Hughes
Sir G. Kneller	31	HIS OWN PORTRAIT, from DR. MEAD'S COLLECTION . . . . .	8	18	6	Walton
Rubens	32	BACCHANALIAN NYMPHS and SATYRS in a LANDSCAPE, the colouring rich and splendid . . . . .	8	8	0	Greene
De Vos	33	A STAG HUNTING . . . . .	5	15	6	Wilson
Giorgione	34	THE PORTRAIT of an AUTHOR, engraved by Hollar . . . . .	2	17	6	Price
Mola	35	VENUS AND ADONIS . . . . .	4	4	0	Wilson
Vandyck	36	Jupiter and Antiope . . . . .	1	11	6	Whiteford
Spaniolet	37	Diogenes . . . . .	4	0	0	Hawker
Borgonione	38	A battle piece . . . . .	3	3	0	Forster
Teniers	39	An incantation . . . . .	26	5	0	Price
Bergthem	40	A landscape, cattle and figures . . . . .	11	0	6	Greene
Rembrandt	42	A view of a city gate in Holland, a very singular effect . . . . .	4	10	0	Simpson
Livens	43	The head of an ancient bard . . . . .	4	4	0	Bryand
Metzu	44	A musical conversation . . . . .	4	4	0	Greene
Watteau	45	A conversation, Champetre, fine . . . . .	8	8	0	Hughes
Bassan	46	A portrait of an illustrious character . . . . .	10	10	0	Bryand
De Vos	47	Ditto . . . . .	15	15	0	Lord St. Helens
A. Mantagna	48	CHRIST IN THE GARDEN OF OLIVES, a picture of great antiquity possessing much merit, it is a valuable specimen of the state of the art at the period when it was painted . . . . .	5	0	0	Walton
Jul. Romano	49	THE TRIUMPH OF VENUS, an undoubted picture of this scarce master . . . . .	9	19	6	Mitchell
Tintoret	50	SAMPSON and DALILAH, composed and painted with great freedom and spirit . . . . .	14	14	0	Beaulim
Jordaens	51	A HOLY FAMILY with SAINTS, by torchlight . . . . .	6	6	0	Price
P. Veronesse	52	St. George with the dragon . . . . .	7	7	0	Clarke
Albano	53	SALMACIS AND HERMAPHRODITE . . . . .	6	6	0	Champernon
Jordaens	54	MERCURY AND ARGUS . . . . .	9	19	6	Greene
B. Castiglione	55	A heathen sacrifice . . . . .	6	6	0	Price
Parmegiano	56	Cupid straining his bow, from a design of <i>Corregio</i> . . . . .	3	13	6	Townley
Fyt	57	A HAWK and DEAD GAME . . . . .	5	10	0	Bryand
Porbus	58	A man's portrait . . . . .	4	0	0	Helens
Huysman	59	A landscape and figures . . . . .	11	0	6	Champernon
Luca Jordano	60	THE NATIVITY, a pasticio in manner of Bassan . . . . .	34	13	0	Bryand
Titian	61	HIS OWN PORTRAIT, uncommonly fine . . . . .	34	13	0	Wilson
Parrocel	62	A pair of battle pieces full of spirit and genius . . . . .	15	15	0	Hughes
Bassan	63	The nativity and companion, a pair . . . . .	44	2	0	Offley
Rembrandt	64	SIMEON OFFERING THE INFANT CHRIST IN THE TEMPLE. This master is remarkable for his true expression of Jewish characters, the composition unites simplicity with grandeur . . . . .	34	13	0	Wilson
Bassan	65	The angel appearing to the shepherds . . . . .	11	11	0	Hughes





Rubens	66	<i>Rogero and Angelica</i> —vide Ariosto . . .	£	s.	d.	
A. Schiavoni	67	THE ASSUMPTION OF THE VIRGIN. This composition was doubtless intended for a large altar-piece, it resembles much the stile and manner of TITIAN, who was his master . . . . .	10	10	0	Bryand
Dominichino	68	MOUNT PARNASSUS, a very fine copy after Raphael . . . . .	2	10	0	Price
Poussin Le Mer	69	A SELECTION OF ANCIENT RUINS in the environs of Rome . .	6	16	6	Woodburn
Tintoret	70	A FINE PORTRAIT of a Venetian general in armour . . . . .	4	4	0	Champernon
Seb. Bourdon	71	The holy family with angels in a landscape, elegant . . . . .	18	18	0	Bryand
Guerchino	72	JOSEPH AND POTIPHAR'S WIFE. In this picture is displayed the characteristic force of Guerchino's colouring. It is painted in his last and best manner . . . .	9	19	6	Smith
Rubens	73	TYGERS IN A LANDSCAPE. While contemplating the great powers of Rubens, the universality of his genius must particularly claim admiration. He is here seen excelling in a department of the art, which to have moved in with such ability, would alone have secured him a superior reputation. These animals are represented in their true and natural character, their colouring is rich and harmonious . . . .	63	0	0	Bryand
Ditto	74	A SKETCH, a grand design for a ceiling . . . . .	115	10	0	Hardman
Dominichino	75	The magdalen . . . . .	3	3	0	Price
Carpioni	76	A pair circular, Pan and Syrinx, &c. .	6	16	6	Helens
Holbien and Metz	77	Two portraits highly finished . . . .	5	0	0	Price
	78	The portrait of John, Elector of Saxony, and one of an old lady, by Holbein .	5	5	0	Champernon
Lancret	79	A conversation, a small cabinet picture	3	13	6	Clarke
Vandyck	80	TWO STUDIES, a friar's head and an old man's ditto, by Barroche. These heads are painted with the spirit and judgment, which generally distinguish the studies of eminent masters . . . . .	7	7	0	Wilson
Brouwer	81	A CONVERSATION . . . . .	1	11	6	Brackenbury
Pordononi	82	Two, a warrior, and Jason, by Sal. Rosa . . . . .	2	12	6	Hastings
Watteau	83	A pair, a MASQUERADE and a MUSICAL CONVERSATION, beautifully painted. The colouring exhibiting the brilliancy of the Venetian school; the pencilling is light, and admirably adapted to the subjects. . . . .	3	5	0	Walton
Corregio	84	St. John, a small sketch for a larger picture . . . . .	19	19	0	Bryand
Teniers	85	A MUSICAL CONVERSATION. The delicate and vivid penciling of this master, is admirably displayed here. . . . .	15	15	0	Offley
Barroche	86	The madona with Christ and St. John . . . . .	7	17	6	Greene
Van Goyen	87	A sea port in Holland, a pleasing scene from Nature . . . . .	13	13	0	Parsons
Parrocel	88	A battle piece . . . . .	13	2	6	Greene
			4	10	0	Ditto



Quintus Matzius	89	A woman's head, a humorous character	£	s.	d.	
Guerchino	90	ST. JEROME, a noble simplicity and good taste is predominant in this picture	9	5	0	Dermer
Crespi	91	A BACCHANALIAN OFFERING, capital	10	10	0	Wilson
Palma	92	THE LAST SUPPER, ditto	5	5	0	Helens
Lootens	93	A LARGE and CAPITAL LANDSCAPE, a woody scene from Nature	5	5	0	Boswell
Seb. Ricci	94	THE DEATH OF ADONIS	15	15	0	Scott
Rubens	95	THE DISCOVERY OF ACHILLES. It is visible this and the companion were designs for a suit of tapestry, by the borders which are painted round them. These compositions are rated amongst the noblest of his works	3	3	0	Molinari
Ditto	96	THE COMPANION. THE DEATH OF PATROCLES, OF EQUAL MERIT	13	2	6	Marchi
Campedoglio	97	A GIRL WITH FRUIT in a LANDSCAPE, a large and capital picture	11	11	0	Ditto
Jordaens	98	BACCHANALIAN NYMPHS AND SATYRS DITTO. The harmony and colouring equal the finest works of Rubens	13	2	6	Helens
F. Floris	99	THE CONVERSION OF ST. PAUL. This master is reputed a scholar of Raphael's, it is visible he studied his grand gusto	11	11	0	Scott
Carravagio	100	HERODIAS PRESENTING THE HEAD OF ST. JOHN. The various characters are strongly expressed, and painted in a stile of excellence peculiar to this master	5	5	0	Boswell
P. Veronesse	101	CHRIST AT THE POOL OF BETHESDA. None of Paulos's pictures display a finer taste than this, which is of the first class	8	8	0	Wilson
Titian	102	ST. JOHN, a whole length. This picture bears evident marks, how closely Titian studied nature, and the colouring sufficiently proves it to be of that great master	10	10	0	Slade
Sal. Rosa	103	HIS OWN PORTRAIT. A resemblance remarkably striking. The lively and penetrating expression of the countenance, corresponds with the character and works of this great and eccentric genius. The firmness of the drawing, and general spirit of the execution, display the vigorous hand of Salvator	5	5	0	Scott
			22	1	0	Clarke
			£	1021	10	0

END OF THE FIRST DAY'S SALE.



AT THE GREAT ROOM, LATE THE ROYAL ACADEMY, PALL MALL.

SECOND DAY'S SALE,

*As originally printed it was Thursday, March 6th, 1794; altered in ink to  
March 12th, 1795, and afterwards in Christie's own copy to  
Saturday, March the 14th, 1795.*

			£	s.	d.	
Fouquier	1	Two, a landscape and figures, and ditto view of Tivoli, Poussin . . .	1	11	6	Simpson
J. Miel	2	A mountebank . . . . .	0	12	0	Price
Vandyck	3	Two, a friar's head a study, and a ditto, GUICHINO . . . . .	1	5	0	Cleaver
Mompart	4	A pair, landscapes and figures . . .	5	0	0	Champignon
Carrache	5	A landscape . . . . .	4	4	0	Farrington
Proccachino	6	Two, the holy family a study, and a landscape, MOLA . . . . .	3	0	0	Clarke
Giorgione	7	Two, Solomon's judgment and a landscape, MOLA . . . . .	1	11	6	Walton
Rubens	8	Two, a bacchanti head and a portrait of a boy, Sir PETER LELY . . . .	2	12	6	Bollingham
Tomkins	9	A view of Plympton, Devonshire . .	1	18	0	Price
Storck	10	A sea view with shipping and figures .	14	3	6	Hardman
De Loir	11	A landscape and figures . . . . .	1	2	0	Sequire
B. Castiglione	12	A river, nymph and cupids . . . .	1	9	0	Greene
P. Veronesse	13	Two portraits . . . . .	5	15	6	Winkfield
Guerchino	14	Two, a landscape and figures, a ditto by Wotton . . . . .	10	10	0	Clarke
Carré	15	A landscape, cattle and figures . . .	7	7	0	Offley
Vander Neer	16	Two, a landscape view from Nature, a ditto Flemish . . . . .	5	10	0	Sequire
G. Poussin	17	A landscape and figures . . . . .	12	12	0	Greene
Viviano	18	A pair, architecture, ruins and figures .	6	16	6	Johnson
Rembrandt	19	The conversion of St. Paul . . . . .	8	8	0	Offley
Titian	20	Venus and Cupid in a landscape, circular . . . . .	12	1	6	Greene
G. Poussin	21	A pair, landscapes and figures . . .	31	10	0	Brooksbank
F. Hals	22	A man's portrait, humorous character, painted with his usual vivacity of pencilling and just expression of nature . . . . .	12	12	0	Bollingham
Ditto	23	A lady's portrait . . . . .	3	3	0	Price
Wilson	24	A LANDSCAPE . . . . .	22	1	0	Greene
Rembrandt	25	The raising of Lazarus . . . . .	4	4	0	Woodburn
P. Perugino	26	The marriage of St. Catharine, very fine	6	6	0	Price
Rubens	27	A SKETCH, a grand composition for the altar of the Augustine church at Antwerp . . . . .	11	0	6	Lambert
P. Veronesse	28	A study . . . . .	1	11	6	Bollingham
Seb. Ricci	29	Three door pieces in <i>chiaro scuro</i> . .	5	5	0	Wilson
Albano	30	ERMINIA, FROM TASSO . . . . .	9	19	6	Knight
Sal. Rosa	31	LATONA and metamorphosis of the peasants . . . . .	5	5	0	Woodburn
Dom. Fetti	32	MELANCHOLY, a duplicate of the same subject in the late king of France's collection . . . . .	8	8	0	Walton
Giorgione	33	THE WOMAN ACCUSED OF ADULTERY . . . . .	5	5	0	Cookson
Dominichino	34	A landscape with the story of Latona .	5	5	0	Bollingham
Lanfranc	35	St. Jerome . . . . .	2	2	0	Woodburn
Fouquier	36	A landscape, the figures Bout . . .	6	6	0	Wilson
P. Panini	37	The inside of the Pantheon at Rome .	22	1	0	Walton
Snyders	38	A landscape and figures . . . . .	10	10	0	Hardman

			£	s.	d.	
Imperiali	39	Dead game . . . . .	4	4	0	Ditto
P. Battoni	40	The death of Adonis . . . . .	4	4	0	Lund
De Vries	41	A landscape, view from Nature . . . .	14	3	6	Norris
Rubens	42	Silenus and Bacchanti, figures . . . .	47	5	0	Offley
Vandyck	43	THE EARL OF PEMBROKE, a whole length. It was Van Dyck's peculiar talent to characterise with a graceful dignity the portraits of his nobles, this picture happily unites all his great and distinguished merits . .	17	17	0	Bryand
Carrache	44	A LANDSCAPE and FIGURES . . . . .	5	5	0	Smith
De Vos	45	An eagle and dead game . . . . .	18	7	6	Follen
Everdingen	46	A view in Norway . . . . .	27	6	0	Ditto
V. Castelli	47	A saint in adoration of the Virgin and child . . . . .	8	18	6	Whiteford
Poussin	48	A landscape . . . . .	10	10	0	Farrington
Tintoret	49	Christ feeding the multitude . . . . .	5	15	0	Offley
Guido	50	The head of St. Joseph . . . . .	2	5	0	Price
Mola	51	A landscape with Mary Magdalen . . . .	5	5	0	Wilson
Giorgione	52	A subject from scripture . . . . .	35	14	0	Ditto
Italian	53	TWO, a landscape with ruins and a conversation, Brouwer . . . . .	4	10	0	Norris
And. Sacchi	54	THE DEATH OF ABEL, a beautiful study, composed with a greatness of mind which will ever honour the name of this artist . . . . .	6	6	0	Slade
Brughe	55	A landscape with birds . . . . .	3	10	0	Norris
Vander Hyde	56	A view on the Rhyne . . . . .	7	7	0	Lord Palmerston
Raphael	57	The head of the madona . . . . .	15	4	6	Eden
Corregio	58	A HEAD, study for the cupola at PARMA, designed in a classical grand stile . . . . .	26	5	0	Wilson
Breemberg	59	A landscape, ruins and figures . . . . .	3	13	6	Follen
Mola	60	Ditto, with a saint at devotion . . . .	14	14	0	Palmerston
Vandyck	61	HIS OWN PORTRAIT. It must be a particular gratification, to possess an authentic portrait of a great and inimitable artist, when the value which the resemblance gives it, is so much increased by the admirable manner in which it is executed . .	48	6	0	Malone
Carrache	62	CUPID AND SATYR. An emblem of virtuous and vicious love. Carrache was bold and noble in his contour. This is one of his accurate finished pictures in which it appears he emulated the grandeur and graces of CORREGIO . . . . .	21	10	6	Mitchell
Rembrandt	63	A WOMAN'S PORTRAIT, finished equal to G. Douw . . . . .	6	6	0	Alpin
	64	A landscape, cattle and figures . . . .	8	18	6	Follen
S. Rosa	65	An INCANTATION . . . . .	36	15	0	Offley
Rembrandt	66	TOBIAS WITH THE ANGEL. This picture is a striking proof of the artist's judgment and knowledge of light and shade, an excellence which makes his landscapes with historical compositions, highly esteemed by the first-rate connoisseurs . . . . .	11	11	0	Smith
Guerchino	67	TWO, the infant Christ and companion	14	10	0	Drury
Guido	68	HIS OWN PORTRAIT, particularly valuable, as it is the only authentic one known, painted at that early period of his life . . . . .	6	6	0	Clarke
Parmigiano	69	THE HOLY FAMILY . . . . .	6	6	0	Follen
De Wit	70	THE INSIDE of a CHURCH, a				

			£	s.	d.	
		representation very accurate and beautiful . . . . .	15	15	0	Hardman
Teniers	71	A LANDSCAPE WITH FISHERMEN, view of his own villa in the distance, one of those brilliant and silvery toned pictures, admired as his choicest works . . . . .	12	12	0	Greene
Barroccio	72	A study for the head of St. Francis . . . . .	8	8	0	Baker
Vandyck	73	A sketch, small . . . . .	6	16	6	Lambert
Ostade	74	A conversation . . . . .	5	15	6	Woodburn
J. Miel	75	TWO, a ditto and a hermit, G. Douw . . . . .	7	7	0	Adey
Watteaux	76	TWO, the monkey painter and boors singing, Brouwer . . . . .	9	9	0	Edridge
Van der Neer	77	VIEW OF A VILLAGE IN HOLLAND AT SUNSET, WITH CATTLE, &c. This artist's works are all simplicity and nature, yet executed with great freedom of pencil . . . . .	27	6	0	Follen
Tintoret	78	THE FEAST AT CANAAN, a study for the picture in the refectory of the Padri crociferi at Venice, described by Ridolfi in the life of Tintoret . . . . .	27	6	0	Hardman
Rembrandt	79	A MAN'S PORTRAIT . . . . .	24	3	0	Greene
Corregio	80	The martyrdom of saints . . . . .	8	18	6	Baker
Titian	81	A LANDSCAPE with NYMPHS BATHING, capital . . . . .	26	5	0	Lambert
Bega	82	A public-house door with strolling musicians, &c. . . . .	22	1	0	Baker
C. du Jardin	83	A farm yard with cattle . . . . .	7	17	6	Lambert
Van der Neer	84	VIEW OF A DUTCH TOWN ON FIRE. Van der Neer mostly made choice of subjects which admitted of great force and effect, in which he succeeded beyond all competitors . . . . .	11	0	6	Woodburn
Titian	85	THE PORTRAIT of J. B. MARCOTI . . . . .	6	16	6	Adey
Bassan	86	ST. JEROME . . . . .	15	15	0	Edridge
Titian	87	A MAN'S PORTRAIT . . . . .	6	16	6	Follen
F. Mola	88	A LANDSCAPE WITH HERCULES, DEJANIRA, AND THE CENTAUR. Mola was of the school of Carrache. This is one of those admirable scenes animated with magic boldness . . . . .	26	5	0	Walton
J. Van Wingen	89	THE LAST SUPPER, a high finished antique in great preservation, painted soon after the invention of oil colors . . . . .	21	0	0	Offley
Poussin	90	THE DEATH OF GERMANICUS, after. It is a public loss when any ingenious works of art are destroyed; the original, by Poussin, was lost at sea, coming to England. This exquisite copy conveys to the mind all the merit of the original . . . . .	26	5	0	Ditto
Titian	91	VENUS AND CUPID . . . . .	43	1	0	Young
L. da Vinci	92	The holy family . . . . .	17	17	0	Drury
Morillio	93	A PEASANT BOY. This great artist whose works are very scarce, was not only elegant in his historical compositions, but imitated rustic characters with minute attention to Nature. Here is an ample testimony of his great abilities . . . . .	29	8	0	Greene
P. Cortona	94	THE BIRTH OF THE VIRGIN . . . . .	10	10	0	Champernon
P. Veronesse	95	A REPOSO WITH ANGELS,				

			£	s.	d.	
		beautifully coloured, displaying the splendour and clearness which distinguish the works of this eminent master . . . . .	38	17	0	Scott
Huysman	96	A landscape and cattle . . . . .	10	10	0	Follen
Sir Fra. Bourgois	97	A CAPITAL LANDSCAPE, CATTLE AND FIGURES . . . . .	36	15	0	Ditto
Gerrard	98	A BREWER'S YARD, a very faithful imitation of Nature . . . . .	32	11	0	Hardman
L. Giordano	99	THE BATTLE OF JOSHUA, large and capital. Giordano was much employed in decorating with his designs large palaces and noble buildings, which gave him a bold and spirited execution, very suitable to these subjects . . . . .	7	17	6	Strange
A. Sciavoni	100	HERCULÈS AND OMPHALE, capital . . . . .	33	12	0	Slade
Teniers	101	A VILLAGE FEAST. No artist ever equalled Teniers in representing such lively scenes of merrymment, painted and touched with all the powers and excellencies of art, and coloured equal to Rubens, whose manner he studied while he was his pupil . . . . .	57	15	0	Follen
B. Castiglione	102	A SACRIFICE, a noble and well composed picture . . . . .	9	9	0	Price
Snyders	103	A WILD BOAR HUNTING. It is admitted this master surpassed Rubens in spirit and correctness of drawing animals: in similar subjects he was often employed by Rubens, who painted the figures. It is impossible to possess two more perfect, well-conditioned, noble pictures than this and its companion . . . . .	32	11	0	Follen
Snyders	104	A WOLF HUNTING, OF EQUAL MERIT . . . . .	32	11	0	Ditto
Lanfrac	105	THE ASSUMPTION OF THE VIRGIN. The CARRACHE SCHOOL has produced more great artists than any other; this picture originally was designed for an altar piece, and without presumption is one of his finest works . . . . .	8	8	0	Alpin
Rubens	106	THETIS SUPPLICATING JUPITER. A singular greatness in the mind of Rubens distinguishes all his works; here he has taken some hints from Raphael and the antique; the colouring is rich, and the whole produces a beautiful effect . . . . .	26	5	0	Townley
			£	1529	3	0

END OF THE SECOND DAY'S SALE.



AT THE GREAT ROOM, NEXT CUMBERLAND HOUSE, PALL MALL.

THIRD DAY'S SALE,

*As originally printed it was Friday, March 7th, 1794; altered in ink to  
March 13th, 1795, and afterwards in Christie's own copy to  
Monday, March the 16th, 1795.*

			£	s.	d.	
La Hire	1	The death of Piramus and Thisbe . .	3	3	0	Champernon
G. Poussin	2	A landscape with the death of Adonis	5	5	0	Offley
Bassan	3	Two, Martha with Mary, and a sketch, historical, P. Veronese . . . . .	7	17	6	Wilson
Fyt	4	Two, dead birds, and a flower piece, Van Zon . . . . .	5	15	6	Ditto
Rubens	5	Two, the rape of the Sabines, a sketch, and a ditto of dogs, Snyders . . .	5	5	0	Williams
Sir Peter Lely	6	Two, the portrait of Admiral Skraggs, and a ditto of a clergyman . . . . .	2	2	0	Clarke
Seb. Bourdon	7	A landscape and figures . . . . .	4	0	0	Greene
P. Panini	9	A pair of ditto, <i>upright</i> , remarkably fine . . . . .	14	3	6	Munro
Spagniolet	10	The head of a poet . . . . .	4	0	0	Downer
Vandyck	11	A man's portrait . . . . .	3	13	6	Farrington
Schidoni	12	The repose in a landscape . . . . .	3	18	0	Clissold
Borgognione	13	Two, a battle-piece, and a landscape and figures, Crabattie . . . . .	2	2	0	Wilson
Pet. Wouver- mans	14	A landscape with ladies and gentle- men returned from hunting . . .	11	0	6	Greene
Baroccio	15	The head of Christ . . . . .	8	8	0	Wyatt
D. Ryckart	16	A PAIR OF SKETCHES of the sacking and burning of villages . .	11	0	6	Williams
Artois	17	A landscape and figures . . . . .	6	16	6	Farrington
Marieski	18	A view in Venice . . . . .	6	16	6	Stainforth
Rembrandt	19	SUSANNAH AND THE ELDERS. He made several studies with varia- tions of this subject. <i>One is in the cabinet of the Prince of Orange</i> . .	25	14	6	Champernon
Borgognione	20	A battle piece . . . . .	3	3	0	Molinari
Guido	21	AN ANGEL'S HEAD . . . . .	5	15	0	Wilson
P. Quast	22	The inside of a Dutch caberet, with humourous characters . . . . .	3	3	0	Fitzpatrick
Ostade	23	A Dutch butcher's shop . . . . .	13	2	6	Stainforth
Watteaux	24	Three, a pair of conversations cham- petre, and a cattle piece, small, Rosa Tivoli . . . . .	3	13	6	Cox
Carrache	25	The holy family in a landscape . . .	7	17	6	Davis
Vandyck	26	Two, a sketch, and a ditto, Titian . .	4	14	6	Wilson
De Vries	27	A landscape and figures . . . . .	14	3	6	Greene
Baroccio	28	Two, the last supper, a sketch, and the finding of Moses, Italian . . .	5	15	6	Clissold
M. Venusti	29	The Annunciation, from a drawing of Michael Angelo . . . . .	7	0	0	Simpson
Wynants	30	A landscape, cattle and figures . . .	12	1	6	Wilson
Bamboccio	31	A musical conversation . . . . .	6	6	0	Ditto
Rosalba	32	Two heads in crayons, elegant . . .	7	17	6	Stevens
Carrache	33	Two, his own portrait, and ditto of VESALIO by TITIAN . . . . .	4	14	6	Clarke
Zuccarelli	34	Two rural landscapes and figures, <i>up- right</i> . . . . .	14	14	0	Stainforth
Rosalba	35	Two, the portraits of MARCO AND SEBASTIAN RICCI, in crayons . .	6	0	0	Clarke
Swaneveldt	36	A landscape, cattle and figures . . .	11	0	0	Young

			£	s.	d.	
Parmegiano	37	The marriage of St. Catharine, accompanied with saints, a most exquisite cabinet picture . . . . .	30	9	0	Metcalfe
Rembrandt	38	THE DESCENT FROM THE CROSS, a capital sketch of this master, engraved by PICART. A particular account is to be seen on the back of it in SIR JOSHUA'S hand-writing . . . . .	42	0	0	Beaumontly
Carrache	39	A bishop administering comfort to a friar . . . . .	8	8	0	Stainforth
Schut	40	The stoning of St. Stephen, A FINE SKETCH . . . . .	8	8	0	Price
J. Mabeuse	41	The portrait of JOHN DUKE OF FLANDERS, very highly finished . . . . .	12	12	0	Bryand
De Koning	42	A LANDSCAPE, view in Holland . . . . .	11	0	6	Young
Borgognione	43	A BATTLE PIECE . . . . .	6	16	6	Ditto
Rembrandt	44	A MAN'S PORTRAIT, half-length . . . . .	48	6	0	Smith
P. Veronesse	45	THE CREATION OF EVE, an excellent well coloured picture . . . . .	21	0	0	Champernon
Bassan	46	NOAH WITH HIS FAMILY . . . . .	16	5	6	Young
Carrache	47	PORTRAITS of a GENTLEMAN, his LADY and CHILD . . . . .	6	6	0	Wilson
Cuyp	48	A VIEW OF THE RIVER MAËS, with a variety of shipping . . . . .	58	16	0	Smith
Breughel	49	A VIEW OF A BLEACHING GROUND IN FLANDERS, with many figures . . . . .	26	15	6	Young
Titian	50	A capital half-length portrait of a Knight of Malta in his robes—a remarkable fine picture; one of Titian's very best portraits . . . . .	67	4	0	Price
Van der Neer	51	VIEW OF A TOWN IN HOLLAND by moonlight . . . . .	21	0	0	Harman
Julio Romano	52	CHRIST BEFORE PILATE . . . . .	6	6	0	Price
J. Steen	53	MARC ANTONY AND CLEOPATRA . . . . .	14	14	0	Wilson
G. Poussin	54	A PAIR OF LANDSCAPES AND FIGURES . . . . .	32	0	6	Young
P. Veronesse	55	THE MARRIAGE OF ST. CATHARINE . . . . .	11	0	6	Davis
Titian	56	A LANDSCAPE, said to be an exact view of a place near <i>Codore</i> , a valuable cabinet picture . . . . .	29	8	0	Lord Morpeth
Ditto	57	EUROPA. The design for the large picture in the Orleans collection . . . . .	16	16	0	Bryand
Bourdon	58	PORTRAITS OF ARTISTS IN THEIR STUDY, scene from nature . . . . .	18	7	6	Collopy
Titian	59	A man's portrait . . . . .	7	7	0	Young
Dom. Fetti	60	A subject from scripture . . . . .	16	5	6	Lockhart
Rosalba	61	A FRAME WITH FIFTEEN ELEGANT SUBJECTS AND PORTRAITS, small, in crayons . . . . .	21	10	6	Collopy
Giorgione	62	A SHEPHERD AND SHEPHERDESS IN A LANDSCAPE . . . . .	19	8	6	Young
Le Brun	63	THE ECCE HOMO. Bought by the late Lord Cholmondeley from Le Brun's widow, who informed him it was painted to be presented to the FRENCH ACADEMICIANS as a picture of GUIDO, and that the deception succeeded . . . . .	13	13	0	Lockhart
C. Maratt	64	TIME'S BOAT. Time at the helm, the four seasons or stages of life the rowers, Vanity sleeping, and a boy over her head with this inscription— <i>Tu dormis et tempus tuum navi-</i>				







			£	s.	d.	
		<i>gat</i> , &c. This desirable cabinet picture is engraved by PICART, and a curious account is wrote on the back of it by SIR JOSHUA . . . . .	25	4	0	Offley
P. Battoni	65	A magdalen's head . . . . .	6	6	0	Strange
Crespi	66	ITALIAN PEASANTS, &c., in a landscape . . . . .	21	10	6	Stainforth
Guerchino	67	THE REPOSO IN A LANDSCAPE, treated in a grand gusto . .	36	15	0	Lambert
Dom. Fetti	68	A subject from sacred history . . .	9	9	0	Champernon
Giorgione	69	HIS OWN PORTRAIT, remarkably high finished. . . . .	31	10	0	Wilson
Titian	70	A GENTLEMAN'S PORTRAIT . .	49	7	0	Metcalfe
F. Hals	71	A DITTO . . . . .	6	6	0	Watson
Titian	72	TOBIAS WITH THE ANGEL, a study for a large picture at Venice. The hand of TITIAN is traced with ease and certainty in the graceful design and masterly freedom of execution . . . . .	27	6	0	Champernon
Rembrandt	73	AN ALLEGORICAL DESIGN of the confederation of the United Provinces, a spirited and singular composition . . . . .	18	7	6	Simpson
Bassan	74	The Nativity . . . . .	21	10	6	Young
P. Veronese	75	EUROPA AND HER ATTENDANTS . . . . .	9	9	0	Clarke
J. Steen	76	A DRUNKEN WOMAN EXPOSED IN A VILLAGE, exhibiting besides many characters of humour and pleasantry . . . . .	32	11	0	Greene
Mich. Angelo	77	CHRIST IN THE GARDEN OF OLIVES. In this picture are two figures of Christ, one in meditation, the other waking his disciples. MARIETTE in his detail of the works of MICHAEL ANGELO distinguishes this; there is also a particular account of it in the <i>Description des Tableaux du Palais Royal</i> . . . . .	21	0	0	Clarke
L. Carrache	78	THE MARRIAGE OF THE VIRGIN, <i>on copper</i> . Malvasia in his life of LUDOVICO mentions this picture and another of a madona as the only two he painted on copper . .	12	1	6	Hawkesbury
P. del Vago	79	A GRAND DESIGN FOR A CEILING . . . . .	6	16	6	Williams
Sal. Rosa	80	A landscape and figures . . . . .	22	1	0	Wynne
Bassan	81	SHEEP-SHEARING, with the sacrifice of ISAAC on a hill in the distance . . . . .	26	5	6	Young
Rembrandt	82	RAPHAEL'S PORTRAIT, half-length, coloured with great force and good effect . . . . .	54	12	0	Smith
Tintoret	83	PORTRAIT OF A YOUNG NOBLEMAN . . . . .	21	0	0	Offley
Bassan	84	The rich man's feast . . . . .	20	9	6	Young
Crespi	85	MONKS RELIEVING THE POOR . . . . .	6	6	0	Dermer
La Hire	86	The Assumption of the Virgin . . .	19	8	6	Farrington
Giorgione	87	PORTRAIT OF A VENETIAN OFFICER OF STATE . . . . .	13	13	0	Wilson
A. Sciaconi	88	THE PENTECOST . . . . .	7	7	0	Price
Valasques	89	BALTAZAR, INFANTO OF SPAIN—a capital small whole-length portrait of this scarce master . . . . .	27	16	6	Slade
Titian	90	THE ENTOMBING OF CHRIST. He painted this subject various times,				

			£	s.	d.	
		but has never treated it with so much success ; it is touched with infinite spirit, and produces a grand and noble effect . . . . .				
P. Cortona	91	CHRIST WITH THE SAMARITAN WOMAN, composed with elegance and simplicity . . . . .	168	0	0	Bryand
Titian	92	ST. MARGARET AND THE DRAGON—formerly in the royal collection, as appears by the catalogue of King James's pictures, and given probably by his MAJESTY TO LORD WALDEGRAVE, in whose sale it was bought by Sir Joshua . . . .	31	10	0	Lord Suffolk
Seb. Bourdon	93	HEROD'S CRUELTY. BOURDON has treated this awful subject in a noble and masterly stile ; it is scarce possible to behold the various incidents of horror, without feeling the most compassionate emotions . . .	52	10	0	Lord Darnley
Snyders	94	A STAG HUNTING, A VERY CAPITAL PICTURE. . . . .	53	11	0	Bryand
Rubens	95	VENUS SLEEPING; CUPID ALARMED BY THE APPROACH OF SATYRS. Painted when a young man studying at Rome—the colouring and drawing have more truth and precision than is common in his works . . . . .	30	9	0	Offley
Guido	96	HEROD'S CRUELTY. A duplicate of the picture in the church of ST. DOMINICA AT BOLOGNA. This belonged to the late EARL OF CHOLMONDELEY . . . . .	26	5	0	Wilson
Rubens	97	THE HOLY FAMILY, WITH ST. ELIZABETH AND ST. JOHN. There is a graceful dignity and noble ease expressed suited to the characters, the colouring is harmonious, and may justly be rated one of his best productions . . . . .	67	4	0	Clarke
Jordaens	98	A PAGE HOLDING A HORSE. For boldness of relief and effect JORDAENS often excelled RUBENS his master—it is impossible in the art of colouring to surpass this picture. SIR JOSHUA kept it in his painting room as one of his principal and most favourite studies . . . . .	69	6	0	Buckingham
Vandyck	99	SAMPSON AND DALILAH. This grand and spirited composition has much of RUBENS, but shews more correctness of design. Considering how few historical subjects VANDYCK painted, it becomes a real treasure to possess a picture so capital . . . . .	84	0	0	Slade
Bassan	100	THE BIRTH OF THE VIRGIN, fine	152	5	0	Offley
P. Cortona	101	LABAN SEARCHING FOR THE HOUSEHOLD IMAGES. CORTONA's elegant taste is exhibited in this picture, in its highest splendor . . . . .	21	0	0	Wynne
Baroccio	102	THE ENTOMBING OF CHRIST. Few subjects are more calculated for trying the powers of art ; he has judiciously represented the moment where sorrow and anxiety are	31	10	0	Dermer

			£	s.	d.	
Jordaens	103	strongly expressed. SIR JOSHUA esteemed this as the original design for a larger picture at PARMA. . . .	43	1	0	Malone
Carrache	104	PAUL AND BARNABAS AT LYSTRA. A capital and noble composition, which may vie in richness of colouring with Rubens's best works	63	0	0	Suffolk
		A boy's head, in fresco—study for the Farnese Gallery in Rome. This sample of that great work is a desirable acquisition for an artist, or judge, who would wish to possess a part, replete with the merit universally allowed to the whole . . . .	17	6	6	Clarke
			£	2373	14	0

END OF THE THIRD DAY'S SALE.

AT THE GREAT ROOM, NEXT CUMBERLAND HOUSE, PALL MALL.

FOURTH DAY'S SALE,

*As originally printed it was Saturday, March 8th, 1794; altered in ink to March 14th, 1795, and afterwards in Christie's own copy to Tuesday, March the 17th, 1795.*

			£	s.	d.	
Borgognione	1	A battle piece . . . . .	5	10	0	Dermer
Holbein	2	A portrait . . . . .	2	15	0	Hardman
Carrache	3	Polipheme, after . . . . .	2	0	0	Smith
Raphael	4	The portrait of Baltazer Castiglione, after. . . . .	1	2	0	Young
Vandyck	5	The portrait of lady Ann Cavendish . . . . .	5	15	6	Smith
Monamy	6	A sea piece . . . . .	8	18	6	Greene
Wyck	7	A landscape and figures . . . . .	6	16	6	Offley
Watteaux	8	A comedy scene . . . . .	2	15	0	Price
De Vos	9	A man's portrait . . . . .	7	7	0	Collins
Guido	10	The ecce homo . . . . .	8	8	0	Knight
N. Poussin	11	DIOGENES, a study after RAPHAEL . . . . .	3	3	0	Townley
Wyck	12	A landscape with a group of lambs . . . . .	2	12	6	Moratta
Vandyck	13	ISABELLA CLARA EUGENIA, infant of Spain, widow of the ARCH DUKE ALBERT. . . . .	26	5	0	Wilson
Battoni	14	Herodias with the head of St. John, after Guido, by . . . . .	19	19	0	Dermer
De Vos	15	A GIRL'S PORTRAIT, fine . . . . .	6	6	0	Ditto
Poussin	16	A sketch of a saint and other figures . . . . .	5	5	0	Wilson
C. Cigniani	17	Ceres with attributes. . . . .	4	14	6	Offley
L. da Vinci	18	Saint . . . . .	9	19	6	Smith
Eliz. Serani	19	Herodias with the head of St. John . . . . .	6	6	0	Offley
Dominichino	20	A landscape and figures . . . . .	10	10	0	Comyns
F. Hals	21	A man's portrait . . . . .	4	14	6	Young
Vandyck	22	Ditto of a nobleman, very fine . . . . .	7	7	0	Wilson
A. Durer and Q. Metzus	23	TWO PORTRAITS of these eminent artists by themselves . . . . .	5	5	0	Young
Lucas Van Leyden	24	THE TOOTH DRAWER, a rare and high-finished antique, spoke of by Vasari . . . . .	12	12	0	Dermer
Brouwer	25	An alchymist in his study . . . . .	14	3	6	Knight



			£	s.	d.	
A. Vande Velde	26	A small landscape with cattle, highly finished	24	13	6	Offley
Elsheimer	27	ST. JOHN BAPTISING CHRIST, a scarce and exquisite cabinet picture in high preservation, <i>on copper</i>	15	15	0	Dermer
Watteaux	28	A conversation, Champetre	18	18	0	Stainforth
Seb. Bourdon	29	THE RAPE OF EUROPA, the figures full of taste and elegance	10	10	0	Harman
Pordononi	30	A man's portrait	8	8	0	Young
Van der Neer	31	A view in Holland, moonlight	23	2	0	Greene
Parmegiano	32	VENUS CROWNING PEGASUS. He made various drawings for this picture, of which there are prints, some etched by himself	15	15	0	Angerstein
P. Veronesse	33	A NEGRO PLAYING ON THE FLUTE, study from Nature, a grand design, painted with freedom and spirit. A capital picture, esteemed by Sir Joshua as one of the best in his collection	105	0	0	Wilson
Crespi	34	A cattle market with variety of figures	11	0	6	Dermer
Borgognione	35	The march of an army	10	10	0	Willson
Rubens	36	A VERY FINE SKETCH, studies for various subjects, particularly the rape of the Sabines	5	5	0	Clarke
Ditto	37	APOLLO IN THE CHARACTER OF PLENTY, triumphing over avarice. A SKETCH for the ceiling at WHITEHALL	13	2	6	Agace
Rubens	38	THE WISE MENS OFFERING, a grand composition	43	1	0	Malone
Vander Meulen	39	A BATTLE PIECE WITH LOUIS XIV, attended by several general officers	42	0	0	Stainforth
L. Giordano	40	THE DESTRUCTION OF THE INNOCENTS, one of the finest cabinet pictures of this master	21	10	6	Metcalfe
Dom. Fetti	41	A pair, the return of the prodigal and companion	32	11	0	Wilson
Vandyck	42	THE PORTRAIT OF LUCAS VOSTERMAN, ENGRAVER, playing the flute. It is visible this portrait was painted shortly after Van Dyck's return from Italy, where he studied the works of Titian	26	5	0	Gardner
Teniers	43	A conversation of boors	21	10	6	Greene
Brouwer	44	Ditto humorous characters	17	17	0	Sir G. Beaumont
H. Carrache	45	CHRIST BAPTISED BY ST. JOHN. The various works of Carrache do not produce any thing superior in point of elegance, grandeur and beauty, to this cabinet picture, <i>on copper</i>	44	2	0	Knight
Ruysdael	46	A PAIR, BEAUTIFUL LANDSCAPES, scenes from Nature, in high preservation	52	10	0	Hardman
Sisto Bado-locchi	47	ARMENIA IN ARMOUR, addressing herself to the basket maker and his family, from Tasso. The works of this master are very rare, he was one of the school of Carrache	21	10	6	Clarke
Passan	48	THE GOOD SAMARITAN, painted with a bold and forcible effect of colouring	46	4	0	Price



			£	s.	d.	
Rembrandt	49	A YOUNG WOMAN'S PORTRAIT, capital . . . . .	49	7	0	Lord Ossory
Ditto	50	A MAN'S DITTO . . . . .	52	10	0	Harman
Rubens	51	CHILDREN BLOWING BUBBLES, a finished study from Nature . . . . .	183	15	0	Adey
Capella	52	VIEW ON A RIVER IN HOLLAND with shipping, a pleasing and true representation of Nature . . . . .	35	14	0	Whitbread
Corregio	53	ST. JOHN, small, a precious and rare cabinet jewel . . . . .	36	15	0	Lord Carlisle
L. Carrache	54	STUDY OF A HEAD FROM THE LIFE, for a picture of St. Antonio, at Bologna, bold and grandly designed . . . . .	29	8	0	Champernon
H. Carrache	55	St. Francis at devotion, <i>small on copper</i> . . . . .	3	13	6	Drury
Rembrandt	56	Portrait of an officer of state . . . . .	37	16	0	Offley
P. Veronesse	57	Christ baptised by St. John . . . . .	25	4	0	Stainforth
N. Poussin	58	A PASTORAL SCENE WITH A SHEPHERD PLAYING TO A NYMPH LISTENING. These subjects treated by Poussin, never fail giving inexpressible pleasure, and shew what a happy union can be formed between painting and poetry . . . . .	52	10	0	Bryand
Ditto	59	THE COMPANION of equal beauty and merit . . . . .	52	10	0	Ditto
Rembrandt	60	THE HEAD OF AN APOSTLE. Nature, both in colouring and effect, is so justly expressed in this picture, that it surpasses many of the most correct and boldest masters of the Italian schools . . . . .	22	1	0	Mitchell
Rubens	61	ST. MATTHEW THE EVANGELIST. A venerable and truly inspired character, full of dignity—excellent colouring and a desirable cabinet picture . . . . .	73	10	0	Cragg
L. Carrache	62	THE HOLY FAMILY WITH ST. FRANCIS, much in the stile of Corregio . . . . .	105	0	0	Champernon
Bamboccio	63	A MOUNTEBANK WITH HUMOROUS CHARACTERS, in his best stile . . . . .	21	0	0	Young
Raphael	64	THE VIRGIN AND CHILD WITH SAINTS—valuable as a juvenile specimen of the innate merit and beauties of a surprising genius . . . . .	19	19	0	Carlisle
Corregio	65	THE REPOSO. An elegant taste and sweetness of characters is universally admired in the works of this artist—in this picture all his graces are predominant . . . . .	43	1	0	Slade
Wouvermans	66	A SMALL LANDSCAPE, HORSES AND FIGURES, one of his most exquisite and singular performances, formerly in COUNT D'ADEMAR'S cabinet . . . . .	68	5	0	Lund
Guido	67	THE NATIVITY—for composition a master-piece of art—the attitudes graceful and natural. It is supposed to be the first design for a larger picture, in the late KING OF FRANCE'S COLLECTION . . . . .	131	5	0	Suffolk
Rubens	68	A PAIR, EMBLEMATICAL SUBJECTS, designs for the ceiling of Whitehall, two compleat finished studies. The beautiful, richness and				

			£	s.	d.	
Vandyck	69	harmony of colouring, in these <i>chefs d'œuvres</i> of allegory, surpasses description . . . . . THE HORSES OF ACHILLES. A quotation from Homer is at the corner of the picture. The animation and spirit expressed in these animals, does infinite honour to the noble pencil of Van Dyck. <i>From the collection of Mr. Delme</i> . . . . .	189	0	0	Offley
Colombel	70	A BEAUTIFUL LANDSCAPE WITH A SUBJECT FROM OVID, out of COUNT D'ADEMAR'S cabinet. . . . .	99	15	0	Ossory
Van Uden	71	A VIEW IN FLANDERS, the colouring equal to RUBENS . . . . .	25	4	0	Dermer
Seb. Bourdon	72	RINALDO AND ARMIDA, a picture of singular excellence and beauty . . . . .	28	7	0	Smith
Vandyck	73	RUBENS'S PORTRAIT, HALF LENGTH, WITH TWO OTHER ARTISTS. It is well authenticated Van Dyck painted this picture at the age of 18 years, which proves him to have been a prodigy of genius and capacity . . . . .	47	5	0	Agace
L. Carrache	74	A REPOSO—the figures are disposed with taste and elegance. He studied much under HAN. CARRACHE, whose manner he imbibed with a softness peculiar to himself. . . . .	147	0	0	Angerstein
A. del Sarto	75	THE HOLY FAMILY. It is very rare to find an original of this painter in such preservation—he nearly attained the excellence of RAPHAEL, his master—the same stile and grandeur is visible in most of his works, particularly in this . . . . .	44	2	0	Agace
C. Maratt	76	DITTO. The Virgin playing with Christ, by dashing water against him—this idea appears to be taken from a drawing or invention of Corregio—that he had this master in his mind, appears likewise in the colouring, which as well as the design is uncommonly beautiful . . . . .	22	1	0	Clarke
Mich. Angelo	77	ZENOBIA. With great propriety and judgment, M. Angelo has given the true Greek grace and character to this singular heroine . . . . .	75	12	0	Malone
Rubens	78	THE HOLY FAMILY WITH ST. JOHN AND ST. ELIZABETH—a fine finished study. Many of this great master's designs, are superior to the large finished pictures; and like this, possess all his genuine fire and spirit . . . . .	28	7	0	Young
Teniers	79	A SORCERESS ENTERING THE REGIONS OF PANDEMONIUM, LOADED WITH HER SPOIL. The surrounding imaginary objects display a wonderful genius—the richness and brilliancy of it's colouring and spirit of pencilling, surpass the usual works of this master. <i>Formerly in the collection of Dr. Chauncey</i> . . . . .	74	11	0	Slade
			346	10	0	Offley

Wouvermans	80	THE HALT OF A BANDITTI—a confused multitude of disbanded military and other desperate marauders. He painted these characters with a propriety truly applicable. His superior merit in horses has always been admitted. This may be esteemed one of his most capital pictures, and is in fine preservation . . .	£ s. d.	
Rembrandt	81	THE VISION OF DANIEL. The picture has much novelty in it's effect—there always is a striking effort of a great genius in the works of REMBRANDT. Sir Joshua estimated this picture very highly, stiling it the finest work of Rembrandt . . .	108 3 0	Goodhall
Ditto	82	SUSANNAH AND THE ELDERS. One of his elaborate and finished pictures, producing a surprising effect, in point of colouring a valuable study of art . . .	178 10 0	Wilson
Guido	83	ST. TERESIA. The fervour and ecstasy expressed in the dying saint, who retains to the last her beauty and modest softness, is finely treated—it is in GUIDO'S best manner and in perfect preservation . . .	163 16 0	Ditto
Claude	84	A LANDSCAPE, VIEW NEAR THE CASTLE OF GONDOLFO. This delightful scene exhibits a calm serenity towards the close of a hot summer's day—the artist in allusion to his subject, has judiciously introduced on the foreground, peasants and cattle retiring. It is unquestionably one of his most capital and finished pictures . . .	46 4 0	Clarke
Rubens	85	A MOONLIGHT WITH STARS. To give the greater air of nocturnal solitude, this landscape has no figures, a horse only is seen feeding, grand and capital . . .	152 5 0	Angerstein
Titian	86	VENUS AND CUPID—a favourite subject of the master, as appears from the many, with variations, extant of it. In this the <i>artists</i> may find instruction—it possesses all that freedom, spirit, and magic colouring, so much the admiration of his works . . .	84 0 0	Boswell
Mich. Angelo	87	JUPITER AND LEDA. Of this picture ASCANIO CONDIVI, and after him VASARI, give the following account : That it was painted for Alphonso, Duke of Ferrara, who sending one of his gentlemen to Florence, to enquire what Mic. Angelo had painted, for him, the subject being left to himself, on being shewn this picture, exclaimed, Oh ! this is but little. This speech so much offended Mic. Angelo, that he turned the gentleman out of his house, and desired him to tell his master he should not have the picture at all, for sending such an ignorant messenger. He afterwards gave it to one of his scholars, who sold it to Francis the	86 2 0	Bryand

			£	s.	d.	
		First. In the year 1746, it was purchased by the Hon. John Spencer, and came into the possession of Sir Joshua, <i>by the favour of the present Earl Spencer</i>				
A. Schiavoni	88	JOSEPH, VICE-RÖY OF EGYPT, RECEIVING HIS BRETHREN—a fine composition, possesses all the richness of colouring, admired in the Venetian school . . . . .	74	11	0	Lord Berwick
Guido	89	EUROPA WITH CUPIDS. This capital picture, Ridolfi says, was painted for the King of Poland; it was afterwards carried to <i>Spain</i> , and brought from thence by <i>Lord Harrington</i> , ambassador at that court .	9	9	0	Young
Tintoret	90	CHRIST WASHING THE FEET OF THE APOSTLES. Ridolfi in the life of TINTORET, says, he painted two pictures for the church of <i>St. Emacora at Venice</i> , which shewed him learned in his art: this is one of the subjects described; a copy of it has been put in its place	78	15	0	Berwick
Palma, Junior	91	THE BATTLE OF JOSHUA. Much spirit and genius is displayed in this grand composition: the late proprietor very justly esteemed it as the most capital picture extant of the master . . . . .	33	12	0	Young
Rubens	92	A WILD BOAR HUNTING. A subject admirably calculated to display the unbounded genius of Rubens, who animated all objects by the powers of his fancy—the composition is truly noble, and replete with merit, to justify its being esteemed one of his first rate performances . . . . .	14	14	0	Young
Ditto	93	HERCULES AND OMPHALE. RUBENS in taste and elegance here surpassed himself; the colouring has all that splendid richness, which no painter but himself ever yet acquired. From the collection of the late COUNT BRUHL at <i>Dresden</i> . . . . .	174	5	0	Berwick
Wouvermans	94	A MOST CAPITAL LANDSCAPE, with a royal chase and the portraits of the <i>Prince and Princess of Orange</i> . If an appeal is made to judgment and taste, a more beautiful, correct, and extensive scene cannot be conceived; the superiority of this master's figures combine to render it an object worthy to grace a princely cabinet. It is in the highest state of preservation . . . . .	168	0	0	Angerstein
Raphael	95	THE MADONA, INFANT CHRIST, AND ST. JOHN. This picture sufficiently proves the great superiority of Raphael's admired taste and elegance: the lovely sweetness and attention expressed in the madona, the admiration in the St. John, the delicacy and beauty of the infant Jesus sleeping, all combine to render it <i>unique</i> .	95	11	0	Palmerston
			99	15	0	Wilson

L. da Vinci	96	THE PORTRAIT OF MONA LISA, THE WIFE OF FRANCO DEL GIOCONDO. This portrait, "SAYS VASARI, must be seen to form an adequate idea how far art can be carried. When the beautiful MONA LISA was sitting for her picture, LEONARDO took care she should be entertained with music and singing, to alleviate the fatigue of sitting, and to give her a chearful countenance : indeed there is such a sweetness of expression, that it appears rather a divine than a human work. From the supreme excellence of this picture, his fame was so much increased, that it was purchased BY FRANCIS KING OF FRANCE, for the sum of FOUR THOUSAND CROWNS." How this picture came to <i>England</i> is not known : it was given to SIR JOSHUA <i>by his</i> Grace THE DUKE OF LEEDS.	£ s. d.	
N. Poussin	97	THE NATIVITY. It is visible POUSSIN had the works of RAPHAEL strongly impressed on his mind in the composition and characters of this picture, which are expressive, chaste, and graceful . . . . .	94 10 0	Hume
Poussin	98	THE WISE MEN'S OFFERING. Poussin stands unrivalled at the head of the French school: his classical knowledge assisted much to guide his wonderful genius, we therefore find his compositions replete with propriety of costume ; his characters have much of the antique, chaste, dignified, and expressive : this singular fine picture has more brilliancy than usual in his works, and always has been esteemed a <i>chef d'œuvre</i> . It was formerly in the possession of Sir Edward Walpole . . . . .	215 5 0	Walton
			525 0 0	Lawrence
			£5394 15 6	

Grand total . . . . . £10,319 2s. 6d.

FINIS.

This sale seems to have been arranged to take place in 1794, and the catalogues were evidently printed then. For some reason it must have been postponed for a year, and, to save reprinting the entire catalogue, the title-page only was reset up, leaving the inside to be altered in ink. The date of the sale was again altered, and according to the office copy at Christie's took place on March 13, 1795, and the three following weekdays.







A  
CATALOGUE  
O F  
Portraits, Fancy Pictures,  
Studies and Sketches,

BY THE LATE

Sir JOSHUA REYNOLDS;

Consisting of

FAMILY PIECES, Whole and Half Lengths,  
and Three Quarter size PICTURES of some of  
the most distinguished Personages in the King-  
dom ; several STUDIES, and SKETCHES  
for his Historical Pictures, and many celebrated  
FANCY SUBJECTS, displaying, in a superior  
light, the great excellencies of this Master in de-  
sign, taste and colouring ;

WHICH WILL BE SOLD BY AUCTION,

By Mr. GREENWOOD,

*By Order of the Executors,*

At the GREAT ROOM, SAVILLE-ROW,

On THURSDAY, 14th *April*, and Two following  
Days, at 12 o'Clock.



# A CATALOGUE, &c.

FIRST DAY'S SALE,  
THURSDAY, 14TH APRIL, 1796.

*Copies of Portraits after Sir Joshua.*

		£	s.	d.	
1	Mr. Finch. Three-quarter . . . . .	0	10	6	Bayley
2	The late Lord Pultney . . . . .	1	13	0	Scott
4	Portrait of a Gentleman. Kit Cat . . . . .	0	10	6	Bayley
5	Colonel Fitzroy. Kit Cat . . . . .	1	11	6	Hamilton
6	Colonel Wynyard. Three-quarter . . . . .	1	1	0	Whitefoord

*Three-Quarters by Sir Joshua.*

		£	s.	d.	
7	Portrait of a Lady ( <i>Lady Ann Hamilton</i> ). . .	4	0	0	Keating
8	A do. . . . .	3	3	0	Dr. Frith
9	Do. of a Gentleman . . . . .	1	11	6	Arnold
10	Mr. Knox . . . . .	1	18	0	Silvestre
11	Portrait of a Gentleman in blue and gold. . .	1	6	0	Seguier
13	Mrs. Bowyer . . . . .	1	18	0	Seguier
14	Captain Douglas . . . . .	2	16	0	Keating
15	Mr. Phillips . . . . .	1	2	0	Seguier
16	Miss Ray . . . . .	4	4	0	Tatham
17	Portrait of a Lady . . . . .	2	8	0	Seguier
18	Do. of a Gentleman . . . . .	1	1	0	Bacon
19	Do. of a young Lady . . . . .	3	18	0	Keating
20	Captain Halden . . . . .	7	17	6	Capt. Walsh
21	Portrait of a Lady . . . . .	3	13	6	Col. Hamilton
22	Duke of Somerset . . . . .	1	13	0	Clarke
23	Portrait of a Lady with a muff . . . . .	1	16	0	Arnold
24	Mr. Bennett . . . . .	3	3	0	Cribb
25	Portrait of a Gentleman in crimson . . . . .	1	1	0	Inchiquin
26	Miss Hurst . . . . .	1	0	0	Bacon
27	Portrait of a young Gentleman . . . . .	10	0	0	Bacon
28	Do. of a Lady . . . . .	1	8	0	Seguier
29	Do. of a Lady with a blue muff . . . . .	2	2	0	Bengo
30	Do. of a Lady . . . . .	0	12	0	Seguier
31	Sir Thomas Robinson . . . . .	3	3	0	Walton
32	Lord Allan . . . . .	3	3	0	Breda
33	Captain Mitchell . . . . .	2	4	0	Cribb
34	Commodore Byron . . . . .	4	14	6	Whitefoord
35	Lady Mary Cook . . . . .	10	10	0	Lord Fife
36	Miss Sally Clements . . . . .	9	9	0	Capt. Walsh
37	The Lady of the late General Barrington. . .	4	14	6	Capt. Walsh
38	General Clavering . . . . .	12	12	0	Cribb
39	Lady Diana Clavering . . . . .	2	18	0	Pechell
40	Sir Richard Atkins . . . . .	1	5	0	Bayley

# *Fancy Pictures, Studies, and Sketches.*

		£	s.	d.	
41	Head of a child, a sketch . . . . .	6	6	0	Steers
42	A head of a sleeping child . . . . .	26	15	6	Rising
43	A fancy female head . . . . .	3	10	0	Clarke
44	A Magdalen . . . . .	11	11	0	Annesley
	A lady's head, unfinished . . . . .	4	8	0	Collins
	A sketch of a boy . . . . .	2	2	0	
	A sketch of Ariadne . . . . .	1	8	0	Nele
	A sketch of Innocence . . . . .	5	10	0	
45	Head of a boy . . . . .	14	14	0	Sir Francis Bourgeois
46	Ditto of a Grecian lady . . . . .	3	15	0	Breda
47	A Sketch for the large picture of Macbeth . . . . .	2	18	0	Cooper
48	The continence of Scipio, a sketch . . . . .	4	4	0	Woodburn
49	A general on horseback, do. . . . .	3	0	0	Sir Francis Bourgeois
50	Sketch of a Magdalen . . . . .	7	17	6	Champeon
51	A study of a horse's head . . . . .	12	1	6	Lord Bessborough
52	A sketch of a general on horseback . . . . .	5	0	0	Sir Francis Bourgeois
53	St. Matthew. A study . . . . .	5	10	0	Baker
54	Simplicity . . . . .	13	2	6	Whitefoord
55	A Study of an old man's head . . . . .	5	10	0	Huddesford
56	A Study of a cow's head, from nature . . . . .	11	0	0	Grozer
57	Do. of a ram's head . . . . .	2	0	0	Gwatkin
58	A Bacchante, and child . . . . .	19	19	0	Captain Walsh
59	Cupid . . . . .	24	3	0	Bryan
60	A Head of an old man, three-quarters . . . . .	38	17	0	Captain Walsh
	St. Peter . . . . .	2	18	0	Green
	Head of a lady . . . . .	2	6	0	Pack

## *Portraits.*

		£	s.	d.	
61	Lord Gower. A copy . . . . .	1	1	0	Bayley
62	Lord Tyrconnel, do. . . . .	5	5	0	Terry
63	Captain Nugent . . . . .	4	8	0	Cribb
64	Mr. Brandling . . . . .	15	15	0	Bryan
65	A Lady . . . . .	2	5	0	Whitley
66	Mr. Harris ( <i>altered in ink to Mrs.</i> ) . . . . .	0	10	6	Sequier
67	Kitty Fisher . . . . .	4	18	0	Lord Carysfort
68	Portrait of a Lady of quality . . . . .	1	1	0	Mrs. Russell
69	A Lady . . . . .	4	0	0	Annesley
70	Sir William Maynard . . . . .	10	0	0	Inchiquin

END OF THE FIRST DAY'S SALE.

## SECOND DAY'S SALE,

FRIDAY, 15TH APRIL, 1796.

## *Three-quarter Portraits.*

		£	s.	d.	
1	Lord Holland. A copy . . . . .	1	2	0	Bayley
2	Hon. Charles James Fox. A copy ( <i>erased in ink</i> ) . . . . .	0	12	0	Bayley
3	Miss Pitt in a Grecian dress . . . . .	1	1	0	Inchiquin
4	Mrs. Trapaud . . . . .	2	0	0	Frith
5	Lady Lucy Digby . . . . .	3	3	0	Inchiquin
6	Miss Fanniani . . . . .	15	0	0	Duke of Queensberry
7	Lord Lisburne . . . . .	9	19	6	Simpson
8	Lord Vaughan . . . . .	7	7	0	Collins
9	Portrait of a lady, unknown . . . . .	12	0	0	General Stuart
10	Colonel West . . . . .	10	10	0	Sir Harry Englefield

		£	s.	d.	
11	Colonel Wynyard . . . . .	7	0	0	Wynyard
12	Lord Stirling . . . . .	6	0	0	R. Penn
13	The Honourable Charles Greville . . . . .	31	10	0	Sir W. Beechey
14	Miss Jacobs. Kit Cat. . . . .	12	12	0	Marquis of Hertford
15	Colonel Wynne . . . . .	4	0	0	Farrington
16	Sir Henry Grey, half length, a copy. . . . .	3	3	0	Cribb
17	Lord Holland. do. do. . . . .	3	13	6	Lord Ossory
18	Portrait of a Gentleman . . . . .	1	15	0	Vernon
19	The late Duke of Devonshire. Half length, a copy . . . . .	5	0	0	Lady Walpole
20	Sir Henry Grey ( <i>altered in ink to Sketch of the Snake in the Grass</i> ) . . . . .	3	10	0	Pack
	Portrait of a lady . . . . .	3	15	0	Silvestre
	Do. of a gentleman. H.L. . . . .	2	0	0	Whitefoord
	Head of a boy. Portrait . . . . .	1	18	0	Bengo

*Copies by Sir Joshua, after Raphael, and others.*

		£	s.	d.	
	Sketch of a Child's Head . . . . .	1	5	0	
21	Boy's head, after Caracci . . . . .	3	13	6	Lord Ossory
22	The Fathers of the Church, after Raphael . . . . .	3	15	0	Vernon
23	The Creation, after Raphael . . . . .	1	15	0	Nele
24	Female head, do. ( <i>from Lord Arran's catalogue</i> ) . . . . .	1	5	0	Green
25	Hercules, do. . . . .	1	6	0	Lord Ossory
26	Head, do. . . . .	2	0	0	Cribb
27	Head, do. . . . .	1	11	6	Bengo
28	Head of a Priest at the altar, do. . . . .	5	10	0	Vernon
29	Two female heads, after do. . . . .	2	2	0	Dr. Lockman
30	An equestrian figure . . . . .	0	11	0	Bengo
31	A group of 5 figures, after Raphael . . . . .	1	15	0	Barnard
32	A group of 6 female figures, do. . . . .	2	15	0	Johnston
33	A group of 6 figures, do. . . . .	1	5	0	Porter
34	Pope Leo the 10th . . . . .	4	4	0	Sir H. Englefield
35	A group of 6 women and children, do. . . . .	2	2	0	Mrs. Gosling
36	A group of 6 figures . . . . .	3	3	0	Dixon
37	Young Samuel, Sir Joshua . . . . .	6	16	6	Hurlstone
38	Head of a Girl looking up . . . . .	16	5	6	Mitchel
39	A group of figures, after Raphael . . . . .	2	12	6	B. West
40	Love and War, emblematical, after Rubens . . . . .	3	5	0	Simpson

*Three-Quarter and Half-length Portraits.*

		£	s.	d.	
	Portrait . . . . .	2	4	0	Miles
	Head of Christ . . . . .	3	6	0	Wright
	Head of a lady . . . . .	1	8	0	Arnold
41	Lord Strafford . . . . .	2	2	0	Byng (St. James's Square)
42	Lady Strafford . . . . .	3	13	6	Byng
43	Sir Henry Grey ( <i>altered in ink to James</i> ) . . . . .	8	8	0	Captain Walsh
44	Lord Holland . . . . .	44	2	0	Lord Ossory
45	Lady Charlotte Johnson . . . . .	10	10	0	Cribb
46	Lord Pultney, a copy . . . . .	7	7	0	Cooper
47	A Lady ( <i>said to be Lady Maynard</i> ) . . . . .	3	3	0	Whitefoord
48	Lord Pultney. Kit Cat . . . . .	15	0	0	Inchiquin
49	A lady. Half length . . . . .	2	4	0	Bacon
	Mother and child, unfinished . . . . .	2	12	6	Cooper
	Dog, after Vandyke . . . . .	3	8	0	Bacon

### *Studies, and Fancy Subjects.*

		£	s.	d.	
50	Small head of St. Anne ( <i>added in ink, said to be Hudson's cook</i> ) . . . . .	2	5	0	Dixon
51	First head of Omai . . . . .	7	7	0	Clarke
52	Study of a boy . . . . .	5	10	0	Farrington
53	Do. black man's head. . . . .	18	18	0	Sir G. Beaumont
54	A small old man's head . . . . .	15	15	0	Inchiquin
55	Sketch of the Virgin and Child . . . . .	17	6	6	Bryan
56	An old man's head, looking up . . . . .	21	0	0	Farrington
57	Winter, unfinished . . . . .	17	6	6	Walton
58	An old man's head, three quarters . . . . .	47	5	0	Edridge
59	Innocence, unfinished . . . . .	17	6	6	Ford
60	Fine study of a boy, with grapes . . . . .	15	15	0	Sheldon
61	Angelica and Medora . . . . .	3	3	0	Elwin
62	A romantic landscape with a Magdalen and Angels . . . . .	26	5	0	Woodburn
	Sketch of the Charity. . . . .	4	8	0	Sir H. Englefield

END OF THE SECOND DAY'S SALE.

### THIRD DAY'S SALE, SATURDAY, 16TH APRIL, 1796.

#### *Three Quarter Portraits.*

		£	s.	d.	
1	Mr. Mayne . . . . .	11	11	0	Peckwell
2	Sir Patrick Blake . . . . .	3	13	6	Bayley
3	Mrs. Robinson . . . . .	30	9	0	Cribb
4	Mrs. Forster . . . . .	19	19	0	Cribb
5	Miss Egerton . . . . .	18	7	6	Ralph
6	Sir James Lowther ( <i>altered in ink to A Lady's Head</i> ) . . . . .	5	10	0	Jones
7	Portrait of a clergyman ( <i>altered in ink to Mrs. Armslead unfinished</i> ) . . . . .	13	2	6	Edridge
8	Do. of a naval officer . . . . .	5	10	0	Smith
9	A lady in the character of Rubens' wife ( <i>added in ink, Mrs. Robinson</i> ) . . . . .	52	10	0	Marquis of Hertford
10	Duke of Marlborough . . . . .	21	0	0	Lord R. Spencer

#### *Fancy Subjects, Studies and Sketches.*

		£	s.	d.	
11	Sketch of the marriage of their Majesties. . . . .	5	5	0	Elwin
12	Ditto of Samuel. . . . .	17	17	0	Sir Francis Bourgeois
13	Innocence. . . . .	38	17	0	Elwin
14	Design . . . . .	25	4	0	Inchiquin
15	Edwin . . . . .	59	17	0	Duke of Leeds
16	An emblematical subject—of recovery from sickness. . . . .	8	8	0	Sir Francis Bourgeois
17	Jane Shore, half length . . . . .	36	15	0	Captain Walsh
18	Ariadne. A fine sketch, do. . . . .	18	18	0	Esdaile
19	A very fine study of St. Peter, do. . . . .	32	11	0	Inchiquin
20	Do. unfinished of Design . . . . .	22	1	0	Sheldon
	A Head, scarce marked . . . . .	1	1	0	Pearce
	Portrait. H. L. Unfinished . . . . .	6	6	0	Clarke
	Charles James Fox . . . . .	5	5	0	Kerkley



### Half-length Portraits.

		£	s.	d.	
21	Mr. Stuart . . . . .	52	10	0	Whitefoord
22	Mrs. Stuart . . . . .	30	9	0	Inchiquin
23	The late Duke of Bedford, a copy . . . . .	12	12	0	Duke of Bedford
24	Captain Arthur Blake . . . . .	10	10	0	Vernon
25	Mr. Luther . . . . .	10	10	0	Hawke
26	The late Duke of Grafton . . . . .	15	15	0	Cribb
27	Mrs. Otway and daughter . . . . .	26	5	0	Tomkins
28	Mrs. Mayne . . . . .	31	10	0	Sanby
29	Mrs. Orby Hunter and son . . . . .	32	11	0	Huddesford

### Fancy Subjects, and Whole-Length Portraits.

		£	s.	d.	
30	Una . . . . .	45	3	0	Captain Walsh
31	A Grecian lady . . . . .	34	13	0	Inchiquin
32	The first design for the Infant Hercules, a very spirited sketch . . . . .	37	16	0	Woodburn
33	The Virgin and Child . . . . .	68	5	0	Bannister
34	An old man's head, a study . . . . .	23	2	0	Duke of Leeds
35	Hannibal . . . . .	52	10	0	Baker
36	A Boy reading. Painted in 1746 . . . . .	36	15	0	Sir H. Englefield
37	A profile of an old man's head . . . . .	43	1	0	Sir G. Beaumont
38	Duchess of Gordon in the coronation robes . . . . .	53	11	0	Terry
39	A lady, reclining on a vase ( <i>in ink said to be Nelly Obrian</i> ) . . . . .	31	10	0	Inchiquin
40	Head of a Druid . . . . .	25	4	0	Rev. R. Dodge
41	Mrs. Powis and her daughter . . . . .	56	14	0	Rev. R. Dodge
42	Lord Dunmore in the Highland dress . . . . .	42	0	0	Inchiquin
43	Mr. Lee . . . . .	5	5	0	Downman
44	Boy reading . . . . .	51	9	0	Rev. R. Dodge
45	The three Brothers . . . . .	105	0	0	Rev. R. Dodge
46	Mrs. Musters . . . . .	36	15	0	Cribb
47	Mrs. Carnack . . . . .	73	10	0	Captain Walsh
48	A Bacchante ( <i>added in ink, Mrs. Hart</i> ) . . . . .	78	15	0	Lord Lauderdale
49	Dutchess of Marlborough . . . . .	84	0	0	Inchiquin
50	Lady Napier in the character of Diana . . . . .	21	0	0	Championon
51	Omai . . . . .	105	0	0	Bryan
52	The strawberry girl . . . . .	81	18	0	Willett
53	The Duchess of Cumberland . . . . .	39	18	0	Lord Delaval
54	St. Agnes . . . . .	52	10	0	Knight
55	The Captive . . . . .	84	0	0	Long
56	Lady Ilchester and children . . . . .	92	8	0	Marchi
57	King Lear . . . . .	51	9	0	Marchi
58	The Bard . . . . .	39	18	0	Rev. R. Dodge
59	Study of a naked boy . . . . .	50	8	0	Farrington
60	The Nativity, a sketch . . . . .	28	7	0	Woodburn
61	Infant Moses . . . . .	131	5	0	Duke of Leeds
62	The Duke of Hamilton with the Dutchess, on horseback, in a noble and rich landscape . . . . .	105	0	0	Colonel Hamilton
63	St. John . . . . .	157	10	0	Willett
64	Hope nursing love . . . . .	157	10	0	Hope
65	Cupid, and Pysche . . . . .	273	0	0	Long
66	The Theory of the Arts . . . . .	84	0	0	Inchiquin
67	The death of Dido . . . . .	210	0	0	Bryan
	Mr. Armistead. Whole length . . . . .	3	3	0	Miles
	Beaufort . . . . .	2	2	0	Holcroft
	Mrs. Nugent and child . . . . .	12	1	6	Slade
	Lady Craven . . . . .	11	11	0	Downman
	Girl. A fancy subject . . . . .	8	8	0	Alderman Boydell
	Eagle . . . . .	16	16	0	Lord Ossory
	Orpheus and Eurydice . . . . .	2	2	0	Farrington
	Lady and child . . . . .	5	15	6	Walton
	Hope nursing love . . . . .	4	4	0	Green
	A Lady . . . . .	2	2	0	Walton

St. John . . . . .	£	s.	d.	Collins
Infant Academy . . . . .	7	7	0	Farrington
Snake in the grass . . . . .	5	15	6	Farrington
Leaning on the hand . . . . .	15	4	6	Grozer
Three ladies . . . . .	3	13	6	Farrington
Mr. Bennett . . . . .	6	16	6	Farrington
Captain Mitchell . . . . .	4	8	0	Bacon
Lady in blue . . . . .	4	14	6	Huddesford
Head and Allegro . . . . .	3	15	0	Green
	0	15	0	

FINIS.

	£	s.	d.
The first day realized . . . . .	413	0	6
The second day „ . . . . .	546	7	0
The third day „ . . . . .	3553	3	0
Total . . . . .	£4512	10	6

The lots are given exactly as they appear in the printed catalogue in the possession of Mr. Algernon Graves.

The prices and purchasers' names, and those lots without numbers, are added from the manuscript additions made by the original owner of the catalogue at the time of the sale, and also from similar notes in a second marked catalogue.

Mr. Graves has seen four copies of the catalogue of this sale. The first was a loan about 1875 from a person not now in his memory. The second was lent him in 1879 by the late Earl of Arran. (Both of these catalogues, used at the sale and marked with the prices and purchasers' names, were copied at the time, and both copies are now in Mr. Graves's possession.) The third is the one from which the foregoing is printed; and the fourth is in the Print Room of the British Museum, apparently an uncorrected printer's proof, and therefore never used at the sale.





Unique *Collection of Drawings & Prints.*

A C A T A L O G U E

OF  
*All the Great and Valuable COLLECTION*

OF  
ANCIENT DRAWINGS,  
*Scarce Prints, and Books of Prints,*

WHICH BELONGED TO  
SIR JOSHUA REYNOLDS,  
Deceased,

Late PRESIDENT of the ROYAL ACADEMY;

*Consisting of the Works of*

Michael Angelo,  
Raphael,  
Correggio,  
Titian,  
Leonardo da Vinci,  
Giulio Romano,  
Fratì Bartolomeo,  
Andrea del Sarto,  
Daniel de Volterra,

Parmegiano,  
Primaticcio,  
Polidoro da Carravaggio,  
Baptista Franco,  
Baccio Bandinelli,  
Pellegrino,  
Tibaldi,  
Perino del Vaga,  
Fran. and Giul. Salviati,

Feder. and Ted. Zuccherò,  
Paulo Veronese,  
Tintorette,  
The Three Caracci,  
Nicolo Poussin,  
Rubens,  
Vandyke,  
Rembrandt,

With many other great Masters, too numerous to mention :

ALSO,

A FEW BRONZES, PLAISTER FIGURES;  
*PORT FOLIOS and FOLIOS of PLAIN PAPER bound in Vellum;*  
C A B I N E T S,

AND

A small LIBRARY OF BOOKS, treating of the ARTS.

Which (by Order of the Executors) will be

SOLD by AUCTION

BY MR. H. PHILLIPS,

*At his Great Room, 67, New Bond Street,*

On MONDAY, MARCH 5, 1798, and SEVENTEEN  
successive Days, (Sundays and Fast Day excepted),  
*Precisely at Half past One o'Clock.*

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ARRANGEMENT.

The first *Three Day's Sale*, will, with the Whole of Books of Prints, Books, and Port Folios, be on View Two Days preceding the Sale; and after the First Day's Sale, the Fourth Day's Sale will be put on View, and so on successively to the End of the Sale.

May be privately Viewed on Wednesday and Thursday, and publicly on Friday and Saturday preceding the Sale.

Catalogues at *Two Shillings and Sixpence* each (to be returned to Purchasers) may be had of Mr. LLOYD, Bookseller, Harley Street; at Mr. PHILLIPS's House, 22, Bury Street; and at his Great Room, 67, New Bond Street.

## ADDRESS.

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*THE PUBLIC may be assured that the WHOLE of this VALUABLE COLLECTION was the intire Property of SIR JOSHUA REYNOLDS, for which Mr. PHILLIPS, begs leave to refer to the Attestation of his Executors, prefixed to the Catalogue; also to the Fac Simile 

S <sup>R</sup>
IR

 of Sir Joshua Reynolds's seal imprinted on each of the Drawings and Prints.*

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### DECLARATION of the EXECUTORS

OF

SIR JOSHUA REYNOLDS, DECEASED.

*Concerning the very rare and valuable Collection of Drawings and Prints, now offered to the Public; it is unnecessary to say more than that it was formed during a long Series of Years, at a very great Expence, with infinite Care, Taste, and Judgment, by that great Master, as well as Judge, of Art, the late much-lamented Sir Joshua Reynolds. His Executors, however, think it their Duty to add, that the Public may be assured that the Whole of the Collection was his intire Property.*

EDMOND MALONE, }  
PHILIP METCALFE, } EXECUTORS.



THIS sale comprised 2,001 Lots, in which the items were from 1 to 75. A few Lots were priced throughout, from which the following highest prices are taken :

TUESDAY, MARCH 13. SEVENTH DAY.

Lot 753. Five numbers. Imitations of drawings by the first artists of the Roman, Florentine, Flemish, and other schools. £4 4s.

WEDNESDAY, MARCH 14. EIGHTH DAY.

Lot 889. 1 Raphael. £4 10s.

SATURDAY, MARCH 17. ELEVENTH DAY.

Lot 1136. 3 from Raphael, by M. Antonio. £4 4s., Rogers.

MONDAY, MARCH 19. TWELFTH DAY.

Lot 1220. 1 Judgment of Paris, from Raphael, by M. Antonio. £5.

Lot 1241. *Horologia Anglica*, 1600. £3 13s. 6d.

TUESDAY, MARCH 20. THIRTEENTH DAY.

Lot 1320. 9 from Raphael, by M. Antonio. £4 4s.

Lot 1323. Zanetti's imitations of Parmegiano's drawings. 2 vols. in 1. £8 18s. 6d.

Lot 1329. A volume containing Raphael's Bible by different engravers, and his works in the Vatican. £4 4s.

WEDNESDAY, MARCH 21. FOURTEENTH DAY.

Lot 1430. The works of Guercino, engraved by Bartolozzi. £13 2s. 6d.



A  
CATALOGUE

OF

*The capital, genuine, and valuable Collection*

OF

PICTURES,

*The PROPERTY of*

*Sir Joshua Reynolds, Bart. dec<sup>d</sup>.*

LATE PRESIDENT OF THE ROYAL ACADEMY;

COMPRISING SEVERAL FINE SPECIMENS OF THE WORKS OF

*TENIERS, VANDYCK, RUBENS, POUSSIN, REMBRANDT,  
BASSAN, TITIAN, CASTIGLIONE, &c. &c.*

WHICH, BY ORDER OF THE EXECUTORS,

*Will be SOLD by AUCTION,*

BY MR. H. PHILLIPS,

*At his Great Room, 67, New Bond-Street,*

On TUESDAY, MAY 8, 1798,

AND FOLLOWING DAY,

*At ONE o'Clock each Day.*



May be viewed by Catalogues (at ONE SHILLING each) to be had as above; of Mr. LLOYD, Bookfeller, Harley-Street; Mr. VARLEY, York Hotel, Bridge-Street, Blackfriars; and of Mr. PHILLIPS, at his House, No. 22, BURY-STREET, St. James's.



# CATALOGUE, &c.

FIRST DAY'S SALE.

TUESDAY, MAY 8, 1798.

COMMENCING AT ONE O'CLOCK.

## PICTURES.

Sir P. Lily	1	Portrait of a nobleman.
Cornelius Janson	2	Portrait of a lady.
Sir P. Lily	3	A do.
Jachomo Bassan	4	The flight into Egypt.
Claude	5	A Sea view, and a landscape.
Fytt	6	Peacock and dead game.
Guerchino	7	Holy family.
Mompert	8	A landscape with figures.
Corregio	9	Madona and child.
Rembrandt	10	The conversion of St. Paul.
Tintoret	11	Sampson and Dalilah.
Bourgononi	12	A battle piece.
Julio Romano	13	Christ before Pilate.
Parmigiano	14	Holy family.
B. Huyssen	15	Sea piece.
Albert Durer	16	The marriage of St. Catherine, very fine.
Titian	17	His own portrait, uncommonly fine.
Albert Durer	18	A portrait.
Vandyck	19	An attendant on KING CHARLES the first, a sketch for the large picture at the Queen's house.
Castiglione	20	A landscape, cattle and figures.
Paulo Panini	21	Ruins.
Teniers	22	A chymist.
Guido	23	Herodius with the head of St. John.
Shiavoni	24	The assumption of the Virgin.
Titian	25	Portrait of a nobleman.
Teniers	26	Incantation.
Poussin	27	Juno and Argus.
Jordaens	28	A holy family with saints, by torch light.
Sneyders	29	A stag.
Carrachi	30	A nobleman and his family.
Castiglione	31	A nymph: sacrificing to Pan, a noble and well composed picture.
Carlo Maratti	32	Time's boat—Time at the helm—the four seasons or stages of life—the rowers, vanity sleeping, and a boy over her head. This desirable cabinet picture is engraved by Pichard, and a curious account is written on the back of it by Sir Joshua.
Vandyck	33	Donna Clara Eugenia, Infanta of Spain, widow of Archduke Albert.

Titian	34	A capital half-length portrait of a KNIGHT OF MALTA in his robes, one of Titan's <i>very best</i> portraits.
Poussin	35	Bishop and saints.
Van Uden	36	A landscape.
Tintorett	37	A noble Venitian.
Rembrandt	38	An officer of state.
Sir Joshua Reynolds	39	A boy's head.
Do.	40	Landscape and sketch.
S. Bourdon	41	Venus and Adonis.
Titan	42	Pentacost.
Goupee	43	A nymph and satyrs, a miniature.
Carravagio	44	Job and his friends.
	45	View of Constantinople.
Primaticio	46	The Stages of Life.
M. Angelo	47	St. Sebastian.
P. del Vago	48	Two Drawings in Chalk.

END OF THE FIRST DAY'S SALE.

## SECOND DAY'S SALE.

WEDNESDAY, MAY 9, 1798.

COMMENCING AT ONE O'CLOCK.

Wooton	1	A Pair of landscapes.	
Titian	2	Europe.	
Ruysdale	3	A pair of landscapes.	
Titian	4	Madona and child.	
P. Veronese	5	Rogero and Angelica.	
Vandyck	6	The descent from the cross.	
Rubens	7	Rubens' wife.	
Gasper Poussin	8	An oval landscape, and small do.	
Titian	9	His own portrait.	
Vandyck	10	The Queen of Charles I.	
Bamboccio	11	A mountebank.	
Fytt	12	Dead birds.	
Corregio	13	Martyrdom of saints, a writing on the back in Sir Joshua's own hand.	
Sabastin Bourdon	14	The stoning St. Stephen, a fine sketch.	
Vandyck	15	A portrait of a nobleman.	
J. Bassan	16	St. Jerome: a noble simplicity and good taste is predominant in this picture.	
Vandyck	17	Sketch of King Charles and his Queen.	
Do.	18	Inigo Jones.	
N. Poussin	19	A landscape.	
Do.	20	Do.	
Franc Hals	21	Portrait of a lady.	
Carlo Maratti	22	Ceres.	
Bassan	23	The nativity.	
Do.	24	Figures and cattle.	
Parrocel	25	Two battle pieces, full of spirit.	
Giorgione	26	Portrait of Tasso.	£ s. d.
Do.	27	Portrait of a Venitian officer of state . . .	11 0 0
Corregio	28	A head, study for the Cupola at Parma . .	12 Gs.
Rubens	29	A sketch, a grand design for a ceiling . .	£ 5 0
Crespi	30	Girls at work . . . . .	2 15 0
Rembrandt	31	The disobedient prophet; subject from scripture, 13th chapter of 1st book of Kings .	8½ Gs.
Jean Steen	32	Anthony and Cleopatra . . . . .	10 Gs.
Tintoret	33	Christ feeding the multitude . . . . .	2 12 6



Guido	34	The celebrated ANGEL'S HEAD . . .	24 Gs.	
Rubens	35	The triumph of Neptune and Thetis .	£1 6 0	
Bassan	36	The good Samaritan . . . . .	23 $\frac{1}{4}$ Gs.	
Corregio	37	St. John—a beautiful sketch, small picture . . . . .	10 Gs.	
Salvator Rosa	38	Incantation—very fine . . . . .	36 Gs.	
Rubens	39	Silenus and Bacchante . . . . .	14 $\frac{1}{2}$ Gs.	
Rembrandt	40	Simon offering the infant Christ . .	10 Gs.	
Sir Joshua Reynolds	41	A LANDSCAPE, view of CONWAY CASTLE . . . . .	30 Gs.	
Ditto	42	An old man's head . . . . .	57 Gs.	
Vandyck	43	SAMPSON AND DALILAH—This grand and spirited composition has much of Rubens, but shews more correctness, considering how few historical subjects VANDYCK painted, it becomes a real treasure to possess a picture so capital . . . . .	130 Gs.	
Teniers	44	A SORCERESS entering the REGIONS OF PANDEMONIUM LOADED WITH HER SPOIL. The surrounding group of imaginary objects display the astonishing versatility of a wonderful genius, and in spirit of pencilling, richness and brilliancy of colouring, surpass the usual works of this master.	285 Gs.	Marquis of Hertford
Rubens	45	TWO GRAND DESIGNS for the ceiling of the banqueting-house, Whitehall . . . . .	51 Gs.	
Rembrandt	46	A head . . . . .	13 $\frac{1}{2}$ Gs.	Sir F. Bourgeois
Poussin	47	THE WISE MEN'S OFFERING. At the head of the French School POUSSIN stands unrivalled—his classical knowledge assisted much to guide his wonderful genius. We therefore find his compositions replete with propriety of costume; his characters have much of the antique, chaste, dignified and expressive. This singularly fine picture has more brilliancy than usual in his works, and has always been esteemed <i>a chef d'œuvre</i> . It was formerly in the possession of Sir Edward Walpole . . . . .	270 Gs.	Sir F. Bourgeois
Raphael	48	Six Fragments of the Cartoons . . .	£6 10 0	
Schuyt	49	A flower piece, by Segers, the group of figures by . . . . .	£6 10 0	
Rubens	50	Study for the large picture in the possession of the Duke of Rutland . .	£7 17 6	Bell
Ochiali	51	View on Lago Magiori . . . . .		
Carlo Marratti	52	Virgin child and Angels . . . . .		

FINIS.

*The spelling of the artist's names, as well as in other instances, has been adhered to throughout.*

Lots 44, 45, and 47 were Lots 79, 68, and 98 in the fourth day's sale of Old Masters at Christie's, 1795. See pages 1629, 1630, and 1632\*.



# A CATALOGUE

OF

A VALUABLE ASSEMBLAGE

OF

## Drawings by Old Masters,

CHIEFLY OF THE ITALIAN SCHOOL;

A FEW PRINTS,

BEING A RESERVED PART OF THE COLLECTION OF THE LATE

### SIR J. REYNOLDS;

AND SOME

### BOOKS OF PRINTS, ANTIQUITIES, &c.

AMONG WHICH ARE,

A COPY OF THAT COSTLY AND BEAUTIFUL WORK,

### THE MARLBOROUGH GEMS:

THE PROPERTY OF THE

### DOWAGER MARCHIONESS OF THOMOND, DECEASED.

*WHICH WILL BE SOLD BY AUCTION,*

(BY ORDER OF THE EXECUTORS,)

## BY MR. CHRISTIE,

AT HIS GREAT ROOM, PALL MALL,

### On WEDNESDAY, MAY the 16th, 1821,

*AND FOLLOWING DAY,*

PRECISELY AT ONE O'CLOCK.

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To be Viewed only one Day previous to the Sale, and Catalogues had at Pall Mall.

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*N.B. On Friday, May the 25th, will be Sold by Auction, the Remainder of the Drawings by Old Masters; as also, several Sketch Books of the late Sir Joshua Reynolds; and the Oil Sketches and Unfinished Portraits by Sir Joshua Reynolds.*



THE compilers do not consider it necessary to print this catalogue in its entirety ; they therefore only give a summary of the contents.

Lots 1 to 53 are 380 Drawings by Old Masters. There are many drawings in one lot ; in two cases, Lots 17 and 38, there are twenty-eight drawings, and in Lot 24 only one.

Lots 54 to 75 are 223 Prints all after Old Masters.

Lots 76 to 115 are 328 Drawings by Old Masters, Lot 79 containing thirty-three.

Lots 116 to 136 are "Books of Prints," etc., Lot 120 containing eleven impressions engraved by Fessard from a portrait by Sir Joshua Reynolds.

Lots 137 to 153 (the end of the first day's sale) are 147 Drawings by the Old Masters, Lot 151 containing nineteen.

#### ON THE SECOND DAY, MAY 17, 1821.

Lots 1 to 60 were 250 Drawings by Old Masters, Lot 2 containing twenty-eight.

Lots 61 to 82, 176 Prints after Old Masters.

Lots 83 to 118, 310 Drawings by Old Masters, Lot 100 containing twenty-eight.

Lots 119 to 134, Books of Prints, Lot 129 including "an old Ledger containing a few Pen sketches by Sir J. Reynolds."

Lots 135 to 150, 180 Drawings by Old Masters, Lot 146 containing thirty-two.





# A CATALOGUE

OF

THE VERY VALUABLE AND HIGHLY IMPORTANT COLLECTION

OF

ANCIENT AND MODERN

# PICTURES,

OF THE

DOWAGER MARCHIONESS OF THOMOND,

*DECEASED:*

COMPRISING, BESIDES VARIOUS SPECIMENS OF SOME OF THE GREATEST MASTERS

IN THE

*Italian, French, Flemish and Dutch Schools,*

A CONSIDERABLE NUMBER OF THE FINEST WORKS

OF THE LATE

SIR JOSHUA REYNOLDS,

PARTICULARLY

*ELEVEN COMPARTMENTS OF THOSE GRAND PRODUCTIONS OF HIS PENCIL,*

THE ORIGINAL DESIGNS

FOR THE WINDOW OF NEW COLLEGE, OXFORD;

The very noble portrait of the Admiral Lord RODNEY; a Ditto of the late Duchess of MARLBOROUGH;

AND

PORTRAITS OF SIR JOSHUA, BY HIMSELF;

ALSO,

SEVERAL HISTORICAL AND FANCY SUBJECTS,

Which have been known and admired throughout Europe, by the Engravings made from them;

A CAPITAL BUST,

ORIGINAL PORTRAIT OF SIR J. REYNOLDS BY AN ITALIAN ARTIST; AND SOME FINE BRONZES.

WHICH WILL BE SOLD BY AUCTION,

## BY MR. CHRISTIE,

AT HIS GREAT ROOM, Pall Mall,

On FRIDAY, MAY 18, 1821, AND FOLLOWING DAY,

AT ONE O'CLOCK PRECISELY.

---

MAY BE VIEWED TWO DAYS PRECEDING THE SALE, AND CATALOGUES HAD.





*The Rape of the Sabine Women*



## A

## CATALOGUE OF PICTURES, &amp;c.

FIRST DAY'S SALE,

FRIDAY, MAY 18TH, 1821.

		PICTURES.	£	s.	d.	
De Witt	1	The Finding of Moses; small . .	3	3	0	Gen. Thornton
Weenix	2	A small upright Landscape, with Huntsmen . . . . .	2	5	0	Mr. Adams
S. Rosa	3	Head of an Apostle . . . . .	2	2	0	Mr. G. W. Taylor
Verelst	4	A group of Flowers . . . . .	5	0	0	Mr. Smith
	5	The Admission of Pyche, into Heaven (a print coloured) after Raphael . . . . .	8	0	0	Mr. H. Burke
Sir J. Reynolds	6	Head of St. Peter . . . . .	5	5	0	Mr. Robertson
Ditto	7	Study for a Landscape, and Dancing Figures: from Mil- ton's Allegro . . . . .	2	15	0	Mr. Boddington
Ditto	8	A Prophet . . . . .	6	10	0	Mr. Cunliffe
Ditto	9	Portrait of H.R.H. the late Duke of Gloucester . . . . .	13	13	0	Mr. Cholmondley
V. Dyck	10	Study of an Old Head . . . . .	9	19	6	Mr. Cunliffe
	11	Portrait of Dr. Samuel Johnson from the original by Sir Joshua Reynolds, at Knowle in Kent . . . . .	13	2	6	Mr. Sharp
Sir J. Reynolds	12	Portrait of Mrs. Hartley the Actress, as Jane Shore . . . .	18	7	6	Mr. Ellison
V. Dyck	13	Portrait of Clara Eugenia. . . .	10	10	0	Mr. Taylor
Lotens	14	A Romantic View of Alpine Scenery, with Figures crossing a Bridge thrown over a Ravine . . . . .	22	1	0	Ditto
Titian	15	Portrait of a Knight of Malta . .	34	2	6	Mr. Emmerson
Sir J. Reynolds	16	A Lady's Portrait . . . . .	10	10	0	Mr. Robertson
Ditto	17	Infant St. John with a Lamb . .	75	12	0	Mr. Danby
Sir A. Hume	18	A Landscape, View from Nature; and Figures . . . . .				
Sir J. Reynolds	19	Study of a Head of an aged Character; the Captive . . . .	29	8	0	Mr. Lambton
Le Nain	20	A Musical Conversation, interior .	21	10	0	Mr. Taylor
F. Hals	21	Portrait of a Lady . . . . .	3	3	0	Mr. Jackson
Rembrandt	22	The Conversion of St. Paul . . .	20	9	6	Mr. Hill Mortimer
Sir J. Reynolds	23	Portrait of Sir J. Reynolds, with a Book . . . . .	245	14	0	Lord Normanton
Ditto	24	A Baccante, with a Young Satyr at her Back . . . . .	24	3	0	Lord de Dunstan- ville
Ditto	25	Portrait of a Nobleman, with a distant View of the Escorial . .	11	0	6	Mr. Robertson

			£	s.	d.	
Lotens	26	A grand Wood Scene opening to a Vale, Shepherds reposing in the center; to the right a Man with a Wooden Leg and other Figures passing over a Bridge				
Sir J. Reynolds	27	A Female Portrait, an early performance, painted by Sir Joshua when at Rome . . . .	35	14	0	Mr. Pinney
Ditto	28	The Bard, a large sketch . . . .	13	2	6	Mr. H. Burke
	29	Maxentius swimming his Horse across the Tiber: study from the original by G. Romano, at Rome . . . . .	22	11	6	Mr. Boddington
Hudson	30	A pair of whole length Portraits of King Geo. II. and Queen Caroline . . . . .	13	2	6	Mr. Hill Mortimer
	31	The Four Seasons, a Gallery Picture . . . . .	29	8	0	Mr. Bentley
			11	11	0	Mr. Adams
		BRONZES, ETC.				
	32	Three oval Bas Reliefs in bronze, the Fall of the Titans, the Story of the Children of Niobe, and a Bacchanalian subject . . . . .	4	14	6	Mr. Bentley
	33	Three small Figures. Antinous; Venus after Bathing, and one other . . . . .	8	2	6	Ditto
	34	Venus at the Bath, small bronze; and Model of a Monument in Ivory . . . . .	5	10	0	Mr. Swaby
	35	A Figure of the Apollo of the Belvedere, 19 inches high . . . . .	12	12	0	Rev. Mr. Este
	36	A fine Tazza of the scarce Raphael's Ware, painted with the Story of Dædalus and Icarus . . . . .	5	5	0	Lord de Dunstanville
		PICTURES.				
Sir J. Reynolds	37	Head of an Old Man . . . . .	6	6	0	Mr. Gipps
Ditto	38	Portrait of Mrs. Siddons, the Bust only, first Study for the large Picture of Mrs. Siddons as the Tragic Muse . . . . .	11	11	0	Mr. J. Alnutt
Ditto	39	Head of a Satyr, and Bacchanalian Nymph, after <i>Rubens</i> . . . . .	26	5	0	Mr. Phipps
V. Dyck	40	Small whole-length Portrait of a Nobleman, of the time of Charles I. <i>copy by Sir J. Reynolds</i> . . . . .	54	10	0	Mr. Rogers
M. Carré	41	Cattle in a Landscape . . . . .	6	16	6	Mr. Slater
Snyders	42	A pair; Study of a Monkey on a Tree, and of a Spoonbill . . . . .	5	5	0	Mr. Pennant
Collett	43	A View in St. James's Park, before Buckingham House, with Portraits of Lady Coventry, Lady Greenwich, and other known Characters, in the year 1738: engraved . . . . .	8	8	0	Mr. Pinney
Sir J. Reynolds	44	Portrait of an Officer . . . . .	3	13	6	Mr. Adams
Ditto	45	Ditto of the Hon. Mrs. Stanhope . . . . .	42	0	0	Mr. J. Alnutt
Ditto	46	St. Peter, unfinished . . . . .	10	10	0	Ditto
Ditto	47	Portrait of a Gentleman, in an oval . . . . .	9	19	6	Lord C. Townshend
Ditto	48	A Woody Landscape <i>one of the few performances of Sir Joshua Reynolds in this line</i> . . . . .	68	5	0	Mr. G. Phillips, M.P.



			£	s.	d.	
Fr. Bolognese	49	A Landscape and Figures with Buildings and Water . . .	12	1	6	Mr. Goding
S. Rosa	50	An Incantation, upright . . .	13	0	0	Mr. Taylor
Poussin	51	A Landscape with Mercury and Argus . . . . .	21	10	6	Mr. Pearson
Rembrandt	52	The Lion and disobedient Prophet . . . . .	8	10	0	Mr. Tudor
Borgognone	53	The March of an Army . . .	32	11	0	Mr. Lawley
Bassano	54	The Good Samaritan, <i>clear and richly coloured</i> . . . .	42	0	0	Mr. Rogers
Castiglione	55	A Satyr and Bacchanalian Nymph in a Landscape; Utensils and Still Life in the Front-ground . . . . .	4	4	0	Mr. Hill Mortimer
Guido	56	A Madonna, after . . . . .	11	0	6	Mr. Pinney
	57	Portrait of Raphael . . . . .	22	11	6	Ditto
Sir J. Reynolds	58	A Girl's Head, small . . . . .	38	17	0	Mr. Colin Mackenzie
Ditto	59	Portrait of Mrs. Rainsford, in a Hat and White Feather . .	57	15	0	Mr. S. Wortley
Ditto	60	An elderly Man seated in a Chair, called "Resignation"—the idea from Goldsmith's Deserted Village . . . . .	131	5	0	Mr. J. Alnutt
Ditto	61	Portrait of Lady Hamilton, the Countenance turned towards the Shoulder . . . . .	212	2	0	Mr. Lambton
Ditto	62	Portrait of Sir Joshua Reynolds in Spectacles . . . . .	105	0	0	Mr. Greenwood (for the King)
Ditto	63	A View from Richmond Hill, <i>in the rich and bold manner of Rembrandt, the happiest of the productions of Sir Joshua Reynolds in this line.</i> . . . .	162	15	0	Mr. Rogers
Ditto	64	A Girl seated on her Heels embracing a favorite Kitten; <i>a charming fancy subject</i> . . .	309	15	0	Lord Normanton
Ditto	65	Portrait of the Hon. Mrs. Stanhope, in a pensive Attitude, rich Moon Light Scene, and Water in the Back-ground . .	105	0	0	Mr. J. Alnutt
Ditto	66	Portrait of a Female drawing; companion to the Girl with a Kitten . . . . .	106	1	0	Mr. S. Rogers
Ditto	67	Ditto of Mrs. Hartley as a Baccante with an Infant on her Shoulder . . . . .	304	10	0	Colonel Howard
Ditto	68	Portrait of a young Girl with a Scarlet Muff; <i>a rich Landscape background</i> . . . . .	267	15	0	Lord Lansdowne
Ditto	69	The Gypsy Fortune Teller: the principal Figures are a thoughtless Girl who is amused by the Prediction of her future Advancement, and a more credulous Young Female friend supporting her. <i>This admired subject has been finely engraved by Sherwin.</i> about 3 feet 8 high by 4 feet 7½ . . . . .	252	0	0	Colonel Howard
Ditto	70	The Piping Shepherd Boy with his Dog, in the distance a clear illumined Landscape with a Flock of Sheep . . .	430	10	0	Mr. G. Phillips, M.P.

			£	s.	d.	
Sir J. Reynolds	71	Whole length Portrait of Mrs. Mathews, with a Spaniel in a Landscape . . . . .	49	7	0	Mr. Fielder
Ditto	72	Portrait of Lady Ilchester sitting between her two Children, size of life . . . . .	74	11	0	Marq. Lansdowne

END OF THE FIRST DAY'S SALE.

SECOND DAY'S SALE,  
SATURDAY, MAY 19TH, 1821.

		PICTURES,	£	s.	d.	
Giorgione	1	A small Head . . . . .	26	5	0	Mr. Cunliffe
Cuyp	2	A young Shepherd . . . . .	3	3	0	Mr. Ramsden
Watteau	3	A Conversation Champetre—small sketch . . . . .	18	18	0	Mr. Geddes
Sir J. Reynolds	4	Cupid : an elegant copy . . .	4	4	0	Mr. Hill Mortimer
Ditto	5	A piping Satyr, after Jordaens .	11	0	6	Mr. J. Alnutt
Ditto	6	Portrait of Sir Joshua Reynolds, when young . . . . .	31	10	0	Mr. Cunliffe
Mompert	7	A Landscape . . . . .	7	7	0	Sir G. Douglas
Ditto	8	The companion . . . . .	8	0	0	Mr. Rogers
V. Dyck	9	A Portrait of Henrietta Maria .	14	1	0	Sir G. Douglas
Caravaggio	10	Study of an old Head . . . .	11	0	0	Mr. B. Greathead
Artois	11	A woody Landscape and figures	6	16	6	Mr. Cunliffe
Le Sueur	12	A Legendary Subject ; a sketch	4	4	0	Mr. Hill Mortimer
Carracci	13	A Landscape with fishermen .	15	4	6	Mr. Ramsden
Viviano	14	Architecture and figures . . .	2	12	6	Mr. Hill Mortimer
G. Bassano	15	A Farm Yard and figures . . .	11	0	6	Mr. G. W. Taylor
Sir J. Reynolds	16	Portrait of a Lady with a Hat and Feather; unfinished . .	31	10	0	Mr. J. Alnutt
Ditto	17	Portrait of Lady Spencer . . .	57	15	0	Mr. Wansey
Ditto	18	Portrait of the Earl of Shelburne, afterwards Marquis of Lansdown . . . . .	21	10	6	Mr. Taylor
Ditto	19	The admired original Picture, Hope nursing Love; <i>engraved</i>	225	15	0	Mr. Morritt
Bout and Bodwyns	20	A large Italian Landscape with Buildings, a Bridge and Figures near the Gate of a Town . . . . .	16	16	0	Mr. Hill Mortime
C. Schut	21	Venus and Adonis; and a Landscape with a Convent near a Waterfall, <i>V. Diest</i> , small . .	5	5	0	Mr. Adams
Carpioni	22	A pair, oval, Pan and Syrinx, and Ixion embracing a Cloud	7	17	6	Mr. Colin McKenzie
Sir J. Reynolds	23	A bold Landscape and Figures, in the style of S. Rosa . . .	44	2	0	Mr. Cunliffe
Raphael	24	Study of a Female Head, after .	12	1	6	Mr. Meyer
Parocel	25	A Battle Piece with distant View of a fortified town, <i>spirited</i> . . . . .	23	2	0	Mr. Smith
Ditto	26	The Day after a Battle; the companion . . . . .	8	18	6	Mr. Taylor
Sir J. Reynolds	27	Study for King Lear, the bust only . . . . .	36	15	0	Mr. Danby
De Feti	28	The Parable of the Sower . . .	9	19	6	Mr. Pinney

			£	s.	d.	
De Feti	29	The Return of the Prodigal Son; companion to the former . . .	18	18	0	Mr. Ramsden
Old Franks	30	Neptune with Venus and Cupid in a Car, surrounded by Nereids and Tritons . . .	8	8	0	Mr. Gilmor
		BRONZES.				
	31	A recumbent Figure of a sleeping Satyr, on a black and gilt carved pedestal . . .	2	12	6	Mr. Bentley
	32	A bronze group of Hercules and Antæus, 25 inches high . . .	34	2	6	Ditto
	33	The Rape of Proserpine; the companion . . .	32	0	6	Ditto
	34	A fine Equestrian Figure of Marcus Aurelius on a pedestal of statuary . . .	37	16	0	Mr. Rogers
	35	A noble group of Nessus and Deianira, about 2 ft. 7 inches high . . .	78	15	0	Earl of Yarmouth
		PICTURES.				
Sir J. Reynolds	36	Head of an old Man . . .	32	11	0	Mr. Danby
Ditto	37	A young Shepherdess, with Lambs . . .	220	10	0	Colonel Howard
	38	Portrait of his late Majesty Geo. III. robed—the bust only . .	21	0	0	Mr. Wilton
Sir J. Reynolds	39	A small study for the grand Equestrian Portrait of Lord Ligonier . . .	21	0	0	Mr. Rogers
Ditto	40	A sketch from the celebrated School of Athens of Raphael, 27 inches by 5 ft. 6 inches . .	16	16	0	Rev. Mr. Triste
P. de Laer	41	Two Italian Couriers setting off at speed from an Italian Post House . . .	7	17	6	Mr. Taylor
Watteau	42	A Scene from Moliere's Comedie Ballet of M. de Pourceaugnac . . .	8	8	0	Lord de Dunstanville
Sir J. Reynolds	43	St. John within an oval, 29 by 24 inches . . .	32	0	6	Rev. Mr. Triste
Ditto	44	An early Portrait of Sir J. Reynolds sitting, with a paper in his hand . . .	22	1	0	Sir C. Pole
Ditto	45	Contemplation:—a Female in white drapery in a pensive attitude, painted with fine Rembrandt like effect: a bold distant landscape . . .	152	5	0	Mr. J. Alnutt
Ditto	46	A whole length Portrait of the Earl of Dunmore in a high-land dress . . .	119	14	0	Mr. Woodburn
Ditto	47	A Girl's Head with a string of pearls interwoven in her hair . . .	44	2	0	Lord de Dunstanville
Ditto	48	Portrait of a General Officer . .	11	0	6	Mr. Phillips, R.A.
Ditto	49	Ditto of Miss Basil . . .	21	10	6	Mr. Geddes
Ditto	50	Ditto of a General Officer . . .	22	1	0	Mr. Taylor
F. Lauri	51	A pair of small Designs of Mythological Subjects for Door Pieces in body colours, after: glazed . . .	5	5	0	Mr. Danby
A. V. de Velde	52	A small high finished Landscape, with a group of Cattle reposing . . .	54	12	0	Mr. Smith
Wynants	53	A small upright Landscape with Pigs . . .	17	6	6	Ditto

			£	s.	d.	
J. Steen	54	Cleopatra dissolving the Pearl — <i>an uncommon effort of the master—of cabinet size; very highly finished.</i> . . . . .	73	10	0	Mr. G. W. Taylor
C. Marratti	55	Time's Boat—Time at the Helm —The four Seasons rowing and a Cavalier asleep on the bow— in the distance Death is seen raising a grave stone. It is painted on copper, and served originally for the dial plate of a clock—from <i>Bishop New- ton's collection</i> . . . . .	16	16	0	Mr. Smith
Mola	56	A Magdalen and Angels in an upright Landscape . . . . .	13	2	6	Mr. Peacock
D. TENIERS	57	The ENCHANTRESS enter- ing the Infernal Regions, and clearing her way amidst various spirits, grotesquely de- signed—a <i>celebrated picture; from the collection of Dr. Chauncey</i> . . . . .	168	0	0	Mr. S. Rogers
Guido	58	A Sleeping Cupid in a Land- scape,— <i>a sweet and very pure silvery gem</i> . . . . .	89	5	0	Mr. Danby
CORREGIO	59	THE MARRIAGE OF ST. CATHARINE—for a full ac- count of this beautiful cabin- et Picture, see the end of this catalogue . . . . .	225	15	0	Duke of Northumberland
[This picture was purchased by Sir Joshua Reynolds at the sale of Dr. Newton, Bishop of Bristol, who bought it from Dr. Bragg; and the statement is that he went to Rome especially to obtain it at the sale of Cardinal Ottofini.]						

*The following are the original Designs for the compartments of the Window of  
New College, Oxford, which were copied in stained Glass, by Jarvis.*

		£	s.	d.	
60	Portraits of Sir Joshua Reynolds and Jarvis, as Shepherds at the Nativity,—about 7 ft. high by 2 ft. 9 inches wide . . . . .	430	10	0	Lord Fitzwilliam
61	A Peasant Girl and Children with a Torch; the companion . . . . .	420	0	0	Mr. Zachary
62	A Shepherd Boy and Dog, with a ruined column in the front ground:—about the same dimensions .	630	0	0	Lord Fitzwilliam
63	Young St. John and the Lamb; ditto . . . . .	183	15	0	Mr. Danby
64	Charity ditto . . . . .	1575	0	0	} Lord Normanton
65	Faith ditto . . . . .	420	0	0	
66	Hope ditto . . . . .	682	10	0	
67	Temperance ditto . . . . .	630	0	0	
68	Justice ditto . . . . .	1155	0	0	
69	Fortitude ditto . . . . .	735	0	0	
70	Prudence ditto . . . . .	307	10	0	

			£	s.	d.	
	71	An Angel contemplating the Mystery of the Cross, being the top of the window—N.B. this last is a copy from the original of Sir Joshua Reynolds	52	10	0	Mr. Danby
Sir J. Reynolds	72	Dido on the Funeral Pile; a group of three figures composed with the greatest elegance, the affliction of the Sister mourning over the Queen is in particular very nobly and pathetically expressed; engraved—about 4 ft. 8 high by 7 ft. 10 long . . .	735	0	0	THE KING
Ditto	73	Portrait of Admiral Lord Rodney, in naval uniform, his Right Arm supported upon an Anchor,— <i>painted with admirable effect</i> . . . . .	120	15	0	Rev. Thos. Triste
Ditto	74	A Nymph and Cupid, the admired fancy Subject usually termed the Snake in the Grass, with a rich Landscape Back Ground:—about 4 ft. by 3 ft. 3 engraved . . . . .	535	10	0	Mr. Soane, R.A.
Ditto	75	Whole length Portrait of the late Duchess of Marlborough, with a Landscape Back Ground— <i>this very capital Portrait is very richly and brilliantly coloured</i> . . . . .	94	10	0	Mr. Woodburn
76		A fine original bust of Sir Joshua Reynolds, in Statuary, and wooden terminal pedestal to ditto	168	0	0	Mr. G. W. Taylor
77		A fine plaister bust of Dr. Johnson; and ditto pedestal . . . . .	10	10	0	Mr. James Boswell
78		A bust in Plaister, of M. Angelo . . . . .	1	1	0	Mr. Clifford

Here follows an appendix giving the account of the "Marriage of St. Catherine," by Correggio, from which, as it is already reprinted on pages 1606-1608, in Ralph's catalogue, the compilers have omitted the latter portion.



## APPENDIX.

EXTRACT FROM THE CATALOGUE OF RALPH'S EXHIBITION OF PICTURES.

THE MARRIAGE OF ST. CATHARINE; BY CORREGGIO.

*Written on the Back of the Board on which is painted the Marriage of Saint Catharine.*

J.M.E.

Post varios casus, vitæ et discrimina, tandem  
Regreditur nostras sacra tabella manus.  
Quas referam, Catharina, tibi, quas, Dia beatrix,  
Quas referam grates, die Puella, tibi?  
Vestro ego si nunquam cariturus munere, vos ò  
(Res licet exigua est) cor retinete meum.

Receptum Die 10<sup>mo</sup> Julii, 1626. D. G.

TRANSLATION.

J.M.E.

The sacred tablet, various hazards past,  
Comes, heaven-directed, to my hands at last!  
All-gracious beings, that here pictured stand,  
The wonders of divine Correggio's hand;  
'Till with this gift and life at once I part,  
Accept the offering of a grateful heart.

Received the 10th Day of *July*, 1626. *God be thanked.*

Questo quadretto d'Antonio da Correggio non possa mai per alcuna causa  
uscir di mia casa; et doppo me, andrà al mio piu propinquo d' età  
maggiore, et doppo quello, similm<sup>te</sup> ad altro il piu prossimo—*et sic*  
*deinceps*. Io Lelio d' Ippolito Guidiccioni mea manu.—In Roma 11 di  
*Luglio*.

*Vota mea Domino reddam.*

After the foregoing, the following words are added by Sir J. Reynolds, on  
the back of the picture:

“I so far subscribe to the above resolution of Sigr. Guidiccioni, that no  
money shall ever tempt me to part with this picture. J. Reynolds,  
*April 17, 1790.*”







A CATALOGUE  
OF  
THE REMAINDER OF THE VALUABLE  
DRAWINGS BY OLD MASTERS;  
SEVERAL  
ORIGINAL SKETCH BOOKS  
*BY SIR JOSHUA REYNOLDS;*  
AND  
ALL THE REMAINING OIL SKETCHES,  
AND  
*Unfinished Portraits*  
OF THE LATE  
SIR JOSHUA REYNOLDS,  
AS ALSO  
*THE EASEL OF THAT DISTINGUISHED PAINTER;*  
THE PROPERTY OF THE  
DOWAGER MARCHIONESS OF THOMOND,  
*DECEASED.*

WHICH WILL BE SOLD BY AUCTION,  
BY ORDER OF THE EXECUTORS,  
By Mr. CHRISTIE,  
AT HIS GREAT ROOM IN PALL MALL,  
On SATURDAY the 26th of MAY, 1821,  
*AT ONE O'CLOCK PRECISELY.*

---

May be Viewed Two Days preceding the Sale; and Catalogues had in Pall Mall.



A  
CATALOGUE, &c.

SATURDAY, THE 26TH OF MAY, 1821.

THE first portion of this Catalogue contains Lots 1 to 50: 390 "Drawings by Old Masters." Lot 51 is sixteen tracings, etc., by Sir J. Reynolds.

- 52 Eighty Pen Sketches by Sir J. Reynolds.
- 53 Eighty Ditto Ditto.
- 54 Ninety-five Ditto Ditto.
- 55 Fifty Ditto Ditto.
- 56 Forty-nine Ditto Ditto.
- 57 A Head in Chalk, and 7 Academy Studies.
- 58 Eighteen Academy Studies.
- 59 Fifteen Ditto Ditto; and 23 small Sketches.
- 60 Thirteen Ditto Ditto of Females.
- 61 A Sketch book filled with designs by Sir Joshua Reynolds, 84 leaves, in a parchment cover (*fetched* £32 os. 6d.).
- 62 A Ditto, containing 78 Sketches, with M.S. remarks on celebrated Paintings in Italy (*fetched* £105).
- 63 A Ditto, 96 leaves (*fetched* £26 5s.).
- 64 Three small Ditto (*fetched* £31 10s.).
- 65 Three Ditto, and 1 not bound (*fetched* £16 5s. 6d.).
- 66 Sundry Sketches by Sir J. Reynolds, and various (*fetched* £2 7s. 3d.).

UNFINISHED PORTRAITS, SKETCHES, &c.

BY SIR JOSHUA REYNOLDS.

*The lot numbers here commence again.*

		£	s.	d.	
1	Three scrap books and four portfolios, one of them containing a few sketches	5	0	0	Jackson
2	Two small historical subjects, and six sketches and blank canvases . . . .	2	5	0	King
3	The Dutchess of Ancaster and five other portraits of ladies of fashion . . . .	6	16	6	Robertson

		£	s.	d.	
4	Portrait of His present Majesty when young. Ditto of Her late Majesty, the children of Lady Ilchester, one more, and Admiral Keppel, a sketch . . .	7	7	0	Wansey
5	Five fancy Sketches, one of them on pannel . . . . .	18	7	6	Phillips, R.A.
6	Portrait of a Lady in Asiatic costume . .	10	10	0	Zachary
6*	Mrs. Stanhope, a copy . . . . .	12	1	6	Emmerson
7	Mrs. Barrington . . . . .	17	17	0	Sir Scrope Barnard
7*	Portrait of an Actress . . . . .	12	12	0	Palmer
8	Three half-length canvases and a ditto pannel . . . . .	2	12	6	Palmer
9	An upright narrow canvas jointed, a sketch on canvas strained upon pannel, a blind frame, a stretching ditto, and one smaller . . . . .	0	17	0	
10	Admiral Lord Keppel, a sketch, and the late Duchess of Devonshire, the latter not strained . . . . .	5	10	0	Turner, R.A.
11	Portrait of Sir Joshua, unfinished . . .	33	12	0	Jackson
11A	Ditto ditto . . . . .	6	6	0	Ditto
11B	Ditto ditto . . . . .	6	16	6	Turner, R.A.
12	Portrait of a nobleman, ditto of a lady .	3	5	0	Robertson
12A	Ditto of Lady Jersey, and one smaller .	7	17	6	Rutley
13	Three. Portrait of a Lady, Euphrosyne, and sketch for the equestrian portrait of Lord Ligonier . . . . .	7	0	0	Turner
14	Large sketch for the portraits of the Marquis of Rockingham, and Mr. Burke, and ditto of Euphrosyne . . .	11	0	6	Coles
15	Sketches for the Portrait of a gentleman, Hope nursing Love, and the Snake in the Grass . . . . .	5	15	6	Phillips, R.A.
16	Finished portrait of a gentleman . . .	6	16	6	Meyer
17	Mrs. Siddons as the "Tragic Muse." Small copy from the original picture .	9	9	0	Lawford
18	Two. Their late Majesties . . . . .	15	4	6	Rutley
18*	His present Majesty when Prince of Wales . . . . .	14	14	0	Ditto
19	Portrait of the Earl of Eglinton in chalks, framed and glazed . . . . .	2	7	0	Cholmondley
20	Five. Portrait of Inigo Jones (an oval), a female style of Hogarth, a study of flowers, plants, and insects, and a bunch of grapes . . . . .	9	9	0	Pinney
21	Three. First sketch for Resignation, Sir Joshua; a man reading with spectacles, after Quentin Matsys; and a Holy Family . . . . .	6	10	0	Rutley
22	Four. Sketch for the portrait of Miss Ridge. Ditto of a nobleman . . . . .	4	4	0	H. Mortimer
22A	Ditto of the Duke of Leinster and lady in a chair with a book, larger . . . .	10	5	0	Wansey
23	Early portrait of Sir Joshua. Sketch . .	21	10	6	Rutley
23A	Ditto ditto . . . . .	9	19	6	Ditto
23B	Ditto ditto . . . . .	6	6	0	Tudor
24	Sketch of the Portrait of Adm. Keppel and ditto of Counsellor Dunning . . .	2	6	0	Pinney
25	A female. Sketch of Mrs. Robinson ("Perdita") . . . . .	6	6	0	Danby
26	Lady Berkley . . . . .	8	8	0	Triste
26A	Sketch of a lady of fashion . . . . .	4	4	0	Sir Scrope Barnard
26B	Two sketches of ladies of fashion . . .	11	0	6	Norton
27	Sketch of a Gentleman . . . . .	3	5	0	Turner
27A	Ditto of a Lady of Fashion . . . . .	42	0	0	Danby



		£	s.	d.	
	27B Ditto of Moses in the bullrushes . . . .	14	14	0	Jackson
	28 Ditto of the Portrait of Lord Amherst in armour, framed . . . . .	7	7	0	Danby
	28* Ditto of Portrait of Lady Bridget Tolle- mache, framed . . . . .	3	13	6	Ditto
	29 Ditto of the Head of a prophet . . . .	18	7	6	Jackson
	29* Study of an Old Head . . . . .	6	6	0	Lee
	30 Two half-length portraits of noblemen .	6	6	0	Dyson
	31 Miss Beauclerc in the character of Una .	38	17	0	Lord Normanton
	32 Holy Family . . . . .	7	0	0	Rutley
	32A Whole-length portrait of a girl . . . .	34	13	0	Danby
	33 Study for the infant St. John . . . . .	10	10	0	Garrard
	33A St. John. 2nd study . . . . .	0	15	0	Wansey
	33B Infant Hercules. Study . . . . .	5	5	0	Rev. — Erle
	34 A portrait of Lady, head finished, and ditto of the late Richard Brinsley Sheri- dan . . . . .	6	6	0	Dyson
	35 Portrait of a lady with a parrot, the head finished . . . . .	5	15	0	Phillips
	36 Portrait of a flower girl, the head finished	8	18	6	Danby
	37 Finished portrait of a nobleman in a Spanish dress . . . . .	7	7	0	Russell
	38 A beautiful portrait of Miss Ridge, the head finished . . . . .	32	11	0	Triste
	39 View of the bleaching works of the late Hon. T. Fitzmaurice, at Llewenny, North Wales . . . . .	2	15	0	King
Baptiste	40 A flower piece . . . . .	2	5	0	Coley
Ditto	41 Ditto, unframed . . . . .	1	14	0	Danby
Sir Joshua Reynolds	42 Portrait of Sir John D'Oyley, and ditto of a lady . . . . .	4	6	0	Roberts
	43 Portrait of Rembrandt . . . . .	22	1	0	Blackman
Lanfranco	44 The Assumption of the Virgin and an upright Landscape, V. Diest . . . .	1	17	0	Dyson
Decker	45 A river scene and Wyck, a sea port . .	3	13	6	Oliver
V. de Velde	46 A storm, two landscapes, a battle piece, and a scriptural subject, Bassan . . .	7	15	0	Rutley
	47 A large reflecting telescope, with brass stand and claw in a box . . . . .	6	10	0	
	48 A plaister bust of Doctor Johnson moulded after his death, and a plaister vase . . . . .	0	14	0	Lawford
	49 A sitting female figure of Winter in plaister . . . . .	0	9	0	Jackson
	50 The Aurora and companion, after Guido, by G. Frey, framed and glazed . . .	1	1	0	Lawford
	51 A view of Clifden Spring. A drawing in water-colours, framed . . . . .	0	15	0	Not sold Lawford
	52 A pair of door pieces in chiaroscuro . .	0	15	0	
	53 The Cartoons by Dorigny, pastel on linen, damaged, and a quantity of mis- cellaneous prints . . . . .	2	15	0	
	53* Nymph and satyr . . . . .	14	14	0	Lee
	53** Two heads . . . . .	3	3	0	Tudor
	54 The mahogany easel of Sir Joshua Reynolds . . . . .	6	6	0	



## WRITINGS RELATING TO SIR JOSHUA REYNOLDS.

1. "Observations on the Discourses delivered at the Royal Academy," addressed to the President. 4to. 1774.
2. List of Engravings, with published prices, in the "Gentleman's Magazine" of 1784 (reprinted in this History).
3. "Testimonies of the Genius and Memory of Sir Joshua Reynolds," by S. Fulton. 4to. 1792.
4. "Catalogue of Engraved Portraits." 4to. London, 1796.
5. Edmund Malone, "Works of Sir Joshua Reynolds." 2 vols. 4to. London, 1794; 3 vols. 8vo. London, 1798; 3 vols. 8vo. London, 1801.
6. "Portrait and Biography of Historic Gallery of Portraits," vol. iii. 7 vols. 8vo. London, 1807-11.
7. James Northcote, R.A., "Memoirs of Sir Joshua Reynolds; a brief Analysis of his Discourses and Varieties on Art. With a Supplement." 4to. London, 1813-15.
8. Sir M. A. Shee, P.R.A., "The Commemoration of Reynolds, etc." 8vo. London, 1814.
9. "Prints after Sir Joshua Reynolds, with engravers' names and original prices. From a selection of curious articles in the 'Gentleman's Magazine.'" By John Walker, LL.B. 4 vols. 8vo. 1814. Third edition. Fourth vol., pp. 572-603.
10. "Life of Reynolds, in the Characters of the most Celebrated Painters of Italy." 8vo. London, 1816.
11. "Johnson and Garrick, A Jeu d'Esprit," by Sir Joshua Reynolds. 200 printed. 8vo. London, 1816.
12. James Northcote, "Life of Reynolds." 8vo. London, 1818.
13. J. Farrington, "Memoir of Sir Joshua Reynolds; Observations on his Talent and Character." 8vo. London, 1819; 3 vols. with Memoir. 8vo. 1819.
14. Edmund Wheatley, "A Descriptive Catalogue of all the Prints, with Engravers' Names, and from Original Portraits and Pictures." 12mo. London, 1825.

15. Allan Cunningham. "Lives of the most eminent British Painters, Sculptors, and Architects." 6 vols. 12mo. "Reynolds," vol. i., pp. 215-329. "Family Library," No. 4. Published by John Murray, Albemarle Street, 1830.
16. W. Jordan, "Portrait and Memoir of Sir Joshua Reynolds." "National Portrait Gallery of Illustrious Personages," etc., vol. v. 5 vols. 8vo. London, 1830-34.
17. Henry William Beechey, "Literary Works of Sir Joshua Reynolds." 2 vols. 12mo. 1835; 2 vols. 12mo. 1842; 2 vols. 8vo. London, 1846.
18. "Works of Art and Artists in Great Britain," by Gustav Friedrich Waagen. Translated from the German by H. E. Lloyd. 12mo. 3 vols. London, 1838.
19. "Portrait and Biography of Portrait Gallery of Distinguished Painters, etc.," vol. iii., p. 643. 3 vols. 8vo. London, 1853.
20. J. Burnet, "Memoirs of Sir Joshua Reynolds. Observations on his Talent and Character." 4to. 1842; 8vo. London, 1856.
21. William Cotton, M.A., "Sir Joshua Reynolds and His Works." 8vo. London, 1856.
22. William Cotton, "A Catalogue of the Portraits of Sir Joshua Reynolds, Knt., P.R.A." 8vo. London, 1857.
23. "Treasures of Art in Great Britain in the Chief Collections of Great Britain, with the Supplement containing the galleries and cabinets visited," by Gustav Friedrich Waagen, translated by Lady Eastlake. 4 vols. 8vo. London, 1854-57. Title: "Galleries and Cabinets of Art in Great Britain."
24. William Cotton, "Sir Joshua Reynolds. Notes and Observations on his Pictures, etc., etc., with an Appendix. A Transcript of Sir Joshua's Ledger." No. 2. 8vo. London, 1858.
25. J. Ruskin, "Sir Joshua Reynolds and Holbein." "Cornhill Magazine," March, 1860. 8vo. London, 1860.
26. J. Timbs, "Anecdotal Biography." "Sir Joshua Reynolds." 8vo. London, 1860.
27. Charles Robert Leslie, R.A., and Tom Taylor, M.A., "Life and Times of Sir Joshua Reynolds." 2 vols. 8vo. London, 1865.
28. "Joshua Reynolds et ses Ouvrages." Lecroix, "Revue des Arts," vol. xx., p. 330. 8vo. Bruxelles, 1865.
29. J. Drosiers, "Joshua Reynolds," "Gazette des Beaux-Arts," vol. xxi., p. 401. 8vo. Paris, 1866.
30. F. G. Stephens, "English Children as Painted by Sir Joshua Reynolds. An Essay on some of his Characteristics as a Painter." 4to. London, 1866.
31. W. B. Donne, "Sir Joshua Reynolds and his Times." Portrait. "Fine

- Arts Quarterly Review." New series. Vol. i., pp. 1 to 26. 4to. London, 1866.
32. "Life and Times of Sir Joshua Reynolds." "Quarterly Review," Nos. 238, 239, April and July, 1866. 8vo. London, 1866.
  33. F. Dance, "Stephens Essay on some of the Characteristics of Reynolds as a Painter." "Macmillan's Magazine," No. 94. August, 1867.
  34. "Reynolds and the Portrait Painters of the Past Century." "Blackwood's Magazine," March, 1867. 8vo.
  35. "Sir Joshua Reynolds. L'Artiste," vol. iv., p. 3. 8vo. Paris, 1869.
  36. J. F. Wedmore, "Sir Joshua Reynolds." "Temple Bar Magazine," July, 1876. 8vo. London, 1876.
  37. M. F. Sweetser, "Artist Biographies." 16mo. Boston, U.S., 1879.
  38. F. S. Pulling, M.A., "Sir Joshua Reynolds." 8vo. London, 1880.
  39. F. Gautier, "Sir Joshua Reynolds." "Guide de l'amateur au Musée du Louvre," p. 303. 8vo. Paris, 1882.
  40. Edmund Gosse, "Discourses of Sir Joshua Reynolds." Kegan Paul, Trench and Co. Large paper, post 8vo. 1884.
  41. F. Duvet, "Reynolds and Gainsborough." "Gazette des Beaux-Arts." Second series. Vol. xxxix., p. 327. 8vo. Paris, 1884.
  42. Edward Hamilton, M.D., F.L.S., "A Catalogue Raisonné of the Engraved Works of Sir Joshua Reynolds." London, 1884.
  43. W. H. Conway, "The Artistic Development of Reynolds." Illustrations. 4to. London, 1886.
  44. H. Zimmerman, "Sir Joshua Reynolds," from Westerman. 8vo. Braunschweig. May, 1884.
  45. Claude Phillips, "Sir Joshua Reynolds." 8vo. London, 1894.

## BOOKS OF ENGRAVINGS.

Samuel William Reynolds, "Graphic Works of Sir Joshua Reynolds." Published by Hodgson and Graves. 3 vols. folio. 1834. These plates have since been republished, together with the following continuation, in 7 vols., containing 700 plates.

Continuation of 270 plates by Henry Graves and Co. 1862.

Further, in photogravure, of 100 portraits not previously reproduced in any manner. These plates were made for the first three volumes of the "History of the Works of Sir Joshua Reynolds, P.R.A." Henry Graves and Co., Ltd., 1900.









**Pedigree of the Reynolds Family.**

# Reynolds of Exeter.

Arms : Arg. a chev. lozengy gu. and az. between 3 crosses croslet fichée of the second. Crest, out of a mural crown a demi-talbot arg. collared and lined or.

JOSHUA REYNOLDS, b. 2 Jan., = MARGARET, b. 20 Aug., 1609, 1609, bd. in ch. of St. Thomas, d. 1688, bd. in St. Thomas Ch., Exeter.

ELIZ. PYLE, 1st wife, = JOHN REYNOLDS, b. 1641, = MARY AINSWORTH, 2nd B.A. 1661, Vicar of St. wife, m. 1673, d. 1714. Thomas, Ex., Prebend of Mon. St. Thomas Ch. Exeter. D. 1692.

JOHN REYNOLDS, b. 1671, Fellow of King's Coll., Camb., Fellow of Eton. Founded six exhibitions at Exeter Coll. D. 1753. His son, William Reynolds, was Fellow of Exeter Coll., and d. 1750, æt. 45.

HUMPHREY ROBERT, SIR JOSHUA REYNOLDS, MARY REYNOLDS, = JOHN PALMER, ELIZ. REYNOLDS, b. 1681. = THEOPHILA POTTER. REYNOLDS, b. 1723. P.R.A., LL.D., b. 1716, d. 1794, of Torrington, b. 1720, d. 1764. JOHN PALMER, b. 1720, d. 1764. FRANCIS REYNOLDS, b. 1729, o. s. p. 1808. SAMUEL, etc., o. s. p. 1793. authoress. JOHN PALMER, b. 1757, d. 1843. THEOPHILA PALMER, b. 1757, d. 1843. ROBERT LOVELL GWATKIN, o. s. p. 1784. MARTYN, o. s. p. 1741.

JOSEPH PALMER, = ELIZA, dau. of Col. MARY PALMER, = MORROUGH O'BRIEN, JOHN PALMER, = JANE THEOPHILA = ROBERT ELIZABETH = WILLIAM Dean of Cashel, C. Edwards, of Wex- heiress to her uncle, 5th Earl of Inchiquin, Hon. Canon of JOHNSON. PALMER, LOVELL PALMER, SALKELD. b. 1749, d. 1829. ford. "Prudence" in Sir J. Reynolds, 1st Marquess of Tho- Lincoln. B. b. 1757, d. 1843. of Killow. o. s. p. 1784. New Coll. window. o. s. p. 1820, at Taplow Court, 1808.

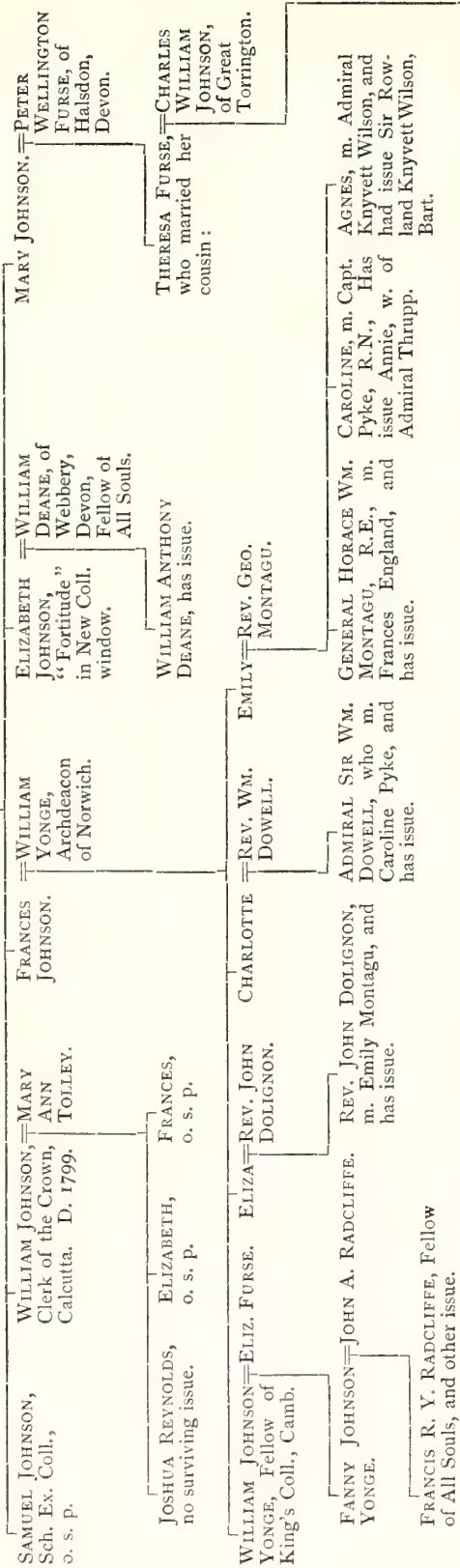
REYNOLDS CADWALLADER JOSEPH, capt. SEPTIMUS, FRANCES, EMILY, ELIZA- CLARA ROBERT MARY, m. JANE, b. PALMER, EDWARDS, of in and killed Rector of H. Duntze; m. Beth, m. Capt. Col. R.A., Barnstaple, m. High Rect. of H. Duntze; m. Capt. R.N., and 1813. JOHN, Bickington, has issue, 5 Dragoon Kingdon, m. Mary Row. = m. Anna Maria Deane Spread. = m. Edward Pearce, of Somerleigh. m. and had Fanny Edge- Lieut.-Col., d. 1871. Sir Geo. A. Guards, and had issue. = Thos., D.D., Fellow of Somerleigh. issue Cadwal- d. 1883. Sons, Wm. Henry, Col. Reginald, Palmer, who m. NICHOLAS, HENRY, R.N. Col. 56th, d. JOSHUA, Col. 56th, d. 1874. All s. p.

ALBERT REYNOLDS = MARGARET MACFARLANE. EMILY ANNA. = SIR JOHN COLOMBE, M.P. LAURA. = SIR FRANCIS BLACKWOOD, Bart. I. CONSTANCE = SIR ROBERT EDGCUMBE, = 2. FRANCES FOLEY. CHARLES PALMER, REYNOLDS O'BRIEN PALMER. RUPERT PALMER, Clerk in H. of Commons. TEMPLE BLACKWOOD. HUMPHREY EDG- CUMBE (R.N.). AUBREY EDGCUMBE. OLIVER EDGCUMBE. URSULA EDGCUMBE.

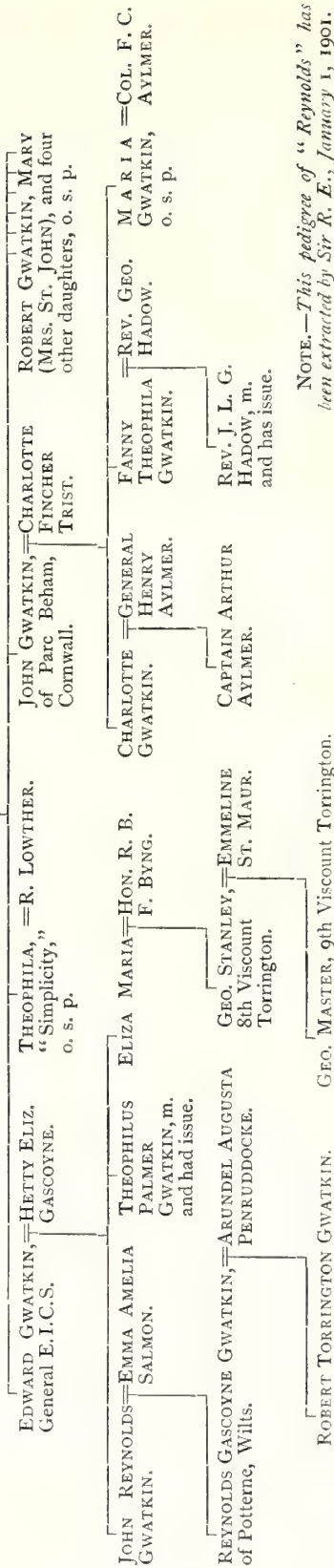
THOMAS BAKER, Scholar of Wadham Coll., = eminent mathematician, b. 1625, d. 1689, son of James Baker, of Ilton, Somerset.

MATTHEW POTTER, of = THEOPHILA BAKER. the family of the Potters, of Iddesleigh, Devon.

## A



## B



NOTE.—This pedigree of "Reynolds" has been extracted by Sir R. E., January 1, 1901.

"A true pedigree, be it long or short, is a fact. To those to whom it belongs it is a possession ; and, like any other possession, it is to be respected. It is only the false imitation of the true which is to be despised."—FREEMAN.



# CONCERNING THE PARENTAGE AND KINSFOLK OF SIR JOSHUA REYNOLDS AND CERTAIN OTHER MATTERS.

By SIR ROBERT EDGCUMBE.

Literary  
affinities.

THERE is one question which must have arisen in the minds of many readers of the different biographies of Sir Joshua Reynolds, to which no adequate reply has been given, and that question is, How came it about, that artist and supreme artist as he was, the chosen and close associates of Sir Joshua Reynolds throughout a long life were literary men, and not artists like himself? For forty years Sir Joshua followed his calling in London, but as soon as the day's work was done and the palette laid aside, it was in the company of scholars that he by choice passed his leisure hours. This question must have occurred to many, yet no satisfactory solution of this marked characteristic of his life has so far been offered. If Sir Joshua Reynolds had been a second-rate or third-rate artist, the question would have but a minor interest. Standing, however, as he does, not only at the head of all English painters, but, in the words of Ruskin, "among the seven supreme colourists of the true painters that exist" (pt. viii., ch. xi., "Modern Painters"), who further says of him in relation to portraiture, that in this he was not only in the first rank, but "the prince of portrait painters" ("The Two Paths," lect. ii.), we instinctively feel that the association of so great an artist with literary men deserves more than a mere passing consideration. If Ruskin's estimate of Sir Joshua seem overcharged, let us remember the opinion of Sir Joshua held by Turner, the one other supreme English colourist, whose admiration for the art of Sir Joshua was such, that his dying wish was to be

buried "as near Sir Joshua as possible." The consorting of choice throughout his life, by the greatest of English painters, with literary and scholarly men deserves, therefore, some investigation. Clearly it is not what we should naturally expect, yet this unexpected but marked characteristic of Sir Joshua's leisure, has never been fully examined nor satisfactorily explained.

The marked liking of Reynolds for the society of literary men, and of literary men for the society of Reynolds—for it was obviously mutual—is touched upon, but passed over in the lightest manner, in Leslie and Taylor's "Life," where it is said, "the friendship and admiration of literary men were accorded to Reynolds, not so much for his excellence as a painter—of which, indeed, Johnson, Goldsmith, and Burke were no judges—as for the charm of his manner and his admirable sense." The only other passage in this, the best life of Sir Joshua extant, which could be regarded as explaining in some degree his attachment throughout his life to men of letters, is the observation that the family of Sir Joshua "was on every side connected with the Church" (vol. i., p. 2). This remark, however, is at best a slender explanation of this characteristic side of Sir Joshua's life, and is not followed up as affording us any real solution. In so far, therefore, as concerns Leslie and Taylor's "Life of Sir Joshua," the most that can be said is, that the authors took note of his literary friendships, but did not offer any real explanation of the matter.

In the "Life of Sir Joshua Reynolds" published by Mr. Claude Phillips, the fact that Sir Joshua sought his society and his friends amongst literary men is touched upon several times. Mr. Phillips has evidently regarded it as a question which needs some explanation, as out of the natural course, and not what one would be led to expect. He writes: "While Reynolds was throughout his long career the protector, the adviser, and the generous patron of artists, he never, curiously enough, counted amongst the friends nearest to his heart any brother painter. Whether the cause was that, in the moments when he paused from the laborious and never-ending practice of his art, he thirsted for the elegancies and amenities of social intercourse, and found, between himself and *confrères* born and bred among different surroundings, insufficient points of contact apart from the technicalities of their common art, can only be sur-

mised" (p. 42). Again, he writes, endeavouring to explain this side of Sir Joshua's life: "It may not be useless to repeat that his evident desire for mental development in every direction, his far-reaching in things not immediately connected with the technical side of art, must account in a great measure for the fact already commented upon, that Sir Joshua sought somewhat less than might have been expected the society of his brother-artists and his own kind. He by no means shunned or slighted them, but he evidently preferred the invigorating companionship of the brilliant contemporaries with whom we have seen him associating in loving intimacy throughout the forty years of his great career."

The real explanation, however, of the trend of Sir Joshua's friendships may be readily understood when we consider what was Sir Joshua's parentage. Then we find at once a flood of light thrown upon his mental training, and realize clearly that the bald statement in Leslie and Taylor's life that he was "on every side connected with the Church," throws at best a very imperfect light upon the true source of his literary leanings. Indeed, the real fact is, that few men who have sprung into a foremost position in any profession have been more closely connected by near relationship with a large number of highly cultivated men. If we examined into the home circles and ancestry of his literary friends, Edmund Burke, Oliver Goldsmith, Sterne, Sheridan, Johnson, Fanny Burney, Gibbon, Mason, Hannah More, Malone, or Horace Walpole, not one of these could show such a cultured and literary family as that from which Sir Joshua took his origin. The pedigree (see pp. 1676, 1677) shows us at a glance how scholarly was the family from which Sir Joshua sprung, enabling us to realize at once that cultured literary men would in the very nature of things be Sir Joshua's natural associates. Of his nearest relations no less than five were Fellows and Scholars of Oxford and Cambridge colleges.

Sir Joshua's father, Samuel Reynolds, after being first a Scholar of Corpus Christi College, Oxford, became a Fellow of Balliol. John Reynolds, the eldest brother of Samuel Reynolds, was first Fellow of King's College, Cambridge, and afterwards Fellow of Eton College. Joshua Reynolds, the next brother of Samuel Reynolds, was a Fellow of Corpus Christi

Sir Joshua's  
parentage.

Fellows of  
colleges.

College, Oxford, and Bursar of his college. Sir Joshua's first cousin, William Reynolds, son of the Fellow of Eton, was a Fellow of Exeter College, Oxford; while Sir Joshua's great-grandfather on the maternal side, Thomas Baker of Ilton in Somerset, was a Scholar of Wadham College, Oxford.

Samuel Reynolds, the father of Sir Joshua, went up to Exeter College, Oxford, in December, 1698, in his eighteenth year. He took his degree in 1702, and became a Fellow of Balliol, where he continued in residence for the next nine years. Then, being anxious to marry, he accepted the Mastership of Plympton Grammar School. While at Balliol, Samuel Reynolds was a close friend of Edward Young, the author of the "Night Thoughts," who, when his father the Dean of Salisbury died in 1705, wrote as follows to Sir Joshua's father :

" DEAR SAM,

" Yesterday morning I lost (pardon if grief and confusion want address) the best of fathers. My affliction is so great I know not yett how to wrestle with it. My greatest relief is making my complaint to my friends and pleasing myself with the thought that they will condole with me if they really are so. I would but can no more.

" Your afflicted humble servant,

" E. YOUNG."

" 12 Aug., 1705."

John Reynolds, the Fellow of Eton College, wrote a learned work in Latin on the Census taken at the birth of Christ. He also published, when thirty years of age (1711), an edition of Pomponius Mela, with twenty-seven maps. This book went through many editions, and was a standard school book at Eton all through the eighteenth century. The plates for the maps were engraved at the expense of the author's friends—for the most part Fellows of Colleges and Devonshire gentry, and their coats of arms with a complimentary inscription appears in the corner of each map. John Reynolds died in 1758, and lies buried in the glorious chapel of King's College, Cambridge. He must have been possessed of considerable means,



for although he married and left several children he provided by his will for £3,060 to be invested for the endowment of six exhibitions at Exeter College, Oxford, three to be held by boys from Eton College and three by boys from Exeter Grammar School.

Thomas Baker, Scholar of Wadham College, Sir Joshua's great-grandfather on the maternal side, was a man of quite unusual mathematical ability, as is evidenced by the fact that the Royal Society presented him with a gold medal for his treatises on mathematics. His best known work was published in 1684, and entitled "The Geometrical Key, or Gate of Equations unlocked." The latter part of his life he passed at Bishops Nympton, in Devon, of which he was vicar, and died in 1689.

Mary Reynolds, authoress. The literary bent of the family came out, too, in Mary Reynolds (Mrs. Palmer), Sir Joshua's eldest sister, who carved for herself a niche in the temple of English writers. Her "Devonshire Dialogue," a most amusing rural drama full of wit and humour written in the Devon dialect, has been republished many times. Composed at a period when local dialects were an all but unexplored country, it marks her out as a woman of originality of mind as well as of literary power. Miss Frances Reynolds, too, was not without the literary gift. Her "Essay on Taste," although written in somewhat Johnsonese English, is very creditable to her ability, and her "Recollections" are equally good.

The Reynoldses of Pinhoe. Joshua Reynolds, the great-grandfather of Sir Joshua, was born 2nd January, 1609, and lies buried in the church of St. Thomas at Exeter. Who his father was is not known, but further research may show that he was of the Reynolds family of Pinhoe, a small village two miles out of Exeter, on the road to London. The Reynoldses of Pinhoe produced several scholars, the best known being John Reynolds. He was President of Corpus Christi College, Oxford. He wrote "God's Revenge against Murther," and many other works. He suggested to James I. the new translation of the Bible, which resulted in the Authorized Version, and was himself one of the translators. He worked himself to death at fifty-eight and died in 1607, two years before Sir Joshua's great-grandfather, Joshua Reynolds, was born. Thomas Reynolds, Warden of Merton College, Oxford, was uncle of John Reynolds, the

President of Corpus Christi College, while Jerome and Edmund, brothers of John Reynolds, were both of them Fellows of Corpus Christi College, Oxford, and another brother, William, was Fellow of New College, Oxford. Whether any relationship between Sir Joshua's family and this earlier generation of Reynoldses can be established by further research or not, Sir Joshua had sufficient scholarly relations in close relationship to mark him out as coming from an eminently scholarly family.

Sir Joshua's education. Although we may satisfy ourselves as to the scholarly achievements of Sir Joshua's immediate relations, the question may yet arise in our minds, had Sir Joshua himself the opportunity to profit thereby before he betook himself to the absorbing labour of an artist? To this inquiry I think we may give an affirmative reply. At eight years of age he had studied and mastered "The Jesuit's Perspective," which of itself shows unusual intelligence and capacity in so young a child. Taking into consideration that his education was carried on well into his eighteenth year, this allows the considerable period of ten years from his mastery of "The Jesuit's Perspective," for the acquisition of a sound and scholarly education under the capable teaching of his father. In March, 1740, Samuel Reynolds wrote, "I was last night with Mr. Craunch, and he was asking me what I designed to do with Joshua, who is now drawing near to seventeen." It was not until December, 1740, Samuel Reynolds made a definite arrangement with Thomas Hudson, the Court portrait-painter of that day and a native of Devonshire, to take his son Joshua into his studio, and by that time Joshua was well on in the eighteenth year of his age.

When once we realize what were Sir Joshua's family surroundings and up-bringing, it ceases to be a matter for surprise that he should have sought his society in the ranks of literary men. Indeed, when we understand the nature of his home circle, it seems only natural that, on his coming to London to work under Hudson, he should regard as a specially memorable day in his life the occasion when, at an auction, he grasped with infinite delight the hand of Alexander Pope. If anything needs explanation, it is rather how it was that, coming of a scholarly family, Sir Joshua developed such amazing artistic power, and, in the words of Ruskin, "arose from the feet of the greatest masters of Italy to share their throne."



The manuscripts of Sir Joshua's published works "Discourses," show that he had a ready pen, and wrote with but few corrections. Besides his well-known "Academy Discourses," the first of which he wrote when forty-five years of age, he took his pen in hand on many other occasions, at one time to contribute to the "Idler," at another to furnish Mason with a considerable body of notes to his rhymed translation of Du Fresnoy's poem on the "Art of Painting;" again, to pen a humorous dialogue between Johnson, Gibbon, and himself, and again to criticise Gilpin's "Essay on the Picturesque." Then, again, his voluminous notes made on his early travels in Italy, and, in later years, in Flanders and Holland, all go to show that to clothe his thoughts in words came to him easily. Malone tells us that he looked over the last few "Discourses" of Sir Joshua when they were going through the press; but as the "Discourses" were not sent to the printer until after they were delivered to the students of the Royal Academy, as appears clear from some copies corrected for the press by Sir Joshua in my possession, Malone evidently did not see the "Discourses" until after they had been delivered, and nothing would be more natural for anyone, when publishing a lecture in a permanent form, than to submit the "proof" to a fresh eye. It is a not uncommon foible of human nature to minimize the work of one man by attributing his work in part to the assistance of another, and it has been more than hinted that Sir Joshua was indebted to literary friends for assistance in penning his "Discourses." This weakness of human nature has been amusingly depicted by George Eliot, who tells us that when "Mary Garth" published a book, everyone in "Middlemarch" attributed it to her husband, "Fred Vincy," for he "had been to the University." And when "Fred Vincy" in turn published a book on farming, his friends with unconscious humour "believed that the true authorship was due to his wife" as mentally the superior of the two.

Those who have hesitated to give to Sir Joshua full credit for his literary work, have failed to realize that, quite apart from his art, he was, though of gentle manners, endowed with a powerful and original mind. The obituary words of Edmund Burke, describing Sir Joshua as "a profound and penetrating philosopher," may seem overcharged, yet they cannot be so far from the mark, when

we call to mind the observation of Dr. Johnson, who, when speaking of Samuel Foote, the comedian and brilliant conversationalist, said, "When Foote has told me something, I dismiss it from my mind like a passing shadow; when Reynolds tells me something, I consider myself possessed of an idea the more."

Coupled with his great artistic qualities, Sir Joshua Sir Joshua's energy. was endowed with untiring energy. Early and late, day after day, and year after year, right up to the close of his half century of work at the easel, his brush never flagged. In a letter written by Lady Thomond, 12th January, 1786, six years before his death in 1792, when Sir Joshua was in his sixty-third year, she says: "My uncle seems more bewitched than ever by his palette and pencils. He is painting from morning till night, and the result is that every picture he does seems better than the former. He is now just going to begin his picture for the Empress of Russia" (the "Infant Hercules"). This is the glimpse we get of Sir Joshua, working in his later years with all the ardour of a young man. His amazing industry has not only left us the heritage of some five thousand pictures, the work of his hands, but his supreme power as an artist was reflected in the work of his contemporaries. For just as Shakespeare by a kind of contagious enthusiasm raised the playwrights of his day into poetical dramatists, so Reynolds by his superb force and mastery of colour raised the painters of his time to the level of true artists.

There is little doubt that, apart from his up-bringing, which led Sir Joshua to find his natural associates amongst literary men, his sterling good sense warned him to avoid anything like a *coterie* of artists as liable to degenerate into a mutual admiration society. This can be gathered from one of his annotations to Du Fresnoy's "Art of Painting," where he writes: "Let me be permitted here to recommend to the artist to talk as little as possible of his own works, much less to praise them. He who has the habit of insinuating his own excellence to the little circle of his friends, with whom he comes in contact, will grow languid in his exertions to fill a larger sphere of reputation. He will fall into the habit of acquiescing in the partial opinions of a few; he will grow restive of his own; by admiring himself, he will come to repeat himself, and then there is an end of improvement."

Sir Joshua's  
maternal  
descent.

There is another side of Sir Joshua's power as a painter, upon which, if heredity counts for anything, his ancestry throws considerable light. Everyone who has written of Sir Joshua's work has dwelt upon his pre-eminent power amongst painters in delineating high-bred female loveliness, upon that extraordinary ease with which he depicted, on canvas after canvas, refined English men and women. This side of his character, too, seems to come to him naturally, when we look at his unquestionably gentle descent on his mother's side. Theophila Potter, his mother, was sprung from two well-born West-country families: on her father's side from the Potters of Iddesleigh in Devon, and on her mother's side from the Bakers of Ilton in Somerset. The Potters of Iddesleigh are duly recorded in the Herald's Visitation Records for Devon in 1620. They were 'squires of Iddesleigh, a little village in the deanery of Torrington which now lends its name as the territorial title of the Northcote family. Matthew Potter, who was perpetual curate of Great Torrington—a title equivalent to that of vicar now—married Theophila Baker, whose ancestors for long years were 'squires of Ilton in Somerset, where in the parish church still remain numerous monuments to different members of the family, and amongst them one to William Baker, D.D., Bishop, first of Bangor, and subsequently of Norwich, a cousin of her father, Thomas Baker, the eminent mathematician already mentioned.

As a painter  
of men and  
women.

Thus we see that Sir Joshua had on the maternal side a long and gentle, yet not undistinguished descent from the country gentry of Devon and Somerset, and that on the paternal side he was closely related to a band of brilliant scholars. What more is needed to explain, on the one hand, the tact and courtesy of Sir Joshua, taking shape on his numerous canvases in the quintessence of delicate refinement and female loveliness, and, on the other hand, that natural delight in the society of highly cultivated men, which enabled him to portray in so masterly and unapproachable a manner such diverse personalities as Sterne, Warren Hastings, John Hunter, Baretti, Gibbon, Garrick, Lord Heathfield, and Johnson, transfixing on his canvases the strongest men of his time, diving as it were into their inner consciousness, penetrating their very souls, and present-

ing them in a series of masterpieces with all their many-sided individualities?

The observations of Horace Walpole on the acting of Lord Henry Fitzgerald as Don Felix in "The Wonder," are equally true of Sir Joshua in the realm of art. Walpole expressed himself as astonished at Lord Henry Fitzgerald's "nature and ease. You never saw so genuine a lover. Garrick was a monkey to him in Don Felix. Then he is so much a man of fashion and is so genteel. In short, when people of quality can act, they must act so much better than others can mimic them." So with Sir Joshua; by descent, of cultured and gentle birth, he by instinct and without effort communicated to his portraits of his sitters that air of breeding and of delicate refinement and distinction which goes so far to enhance the mastery over colour and light and shade which he possessed in so eminent a degree. And touching this supreme power of Sir Joshua as an artist, let me quote the words of John Ruskin on the "Angels' Heads" in the National Gallery: "That sketch of four cherubs' heads from an English girl, by Sir Joshua Reynolds, is an incomparably finer thing than ever the Greeks did. Ineffably tender in touch, yet Herculean in power; innocent, yet exalted in feeling; pure in colour as a pearl; reserved and decisive in design—if it were a picture by Zeuxis, the only one left in the world, and you built a shrine for it, and were allowed to see it only seven days in the year, it alone would teach you all of art that you ever needed to know."—"Queen of the Air," *ad fin.*

Sir Joshua in the National Gallery. The power of Reynolds was known to Ruskin and to Turner, and to countless others, yet even now, at the dawn of the twentieth century, the authorities who control our great national collection of pictures have never as yet placed the works of his hands upon the walls of the National Gallery in positions worthy of so distinguished a painter. The few pictures of his which are grouped together, hang in one of the smallest and worst-lighted of the galleries, while others are hung here and there without regard either to grouping or to effect. What can English-speaking men and women who, from far-off shores, visit our great national collection, it may be once in a lifetime, learn of Sir Joshua, when they note the indifferent position accorded to his paintings? Certainly they would never gather, unless they were



already well versed in artistic knowledge, that when gazing on his pictures they were face to face with the work of the greatest of all English painters—face to face with the work of one who ranks with the very greatest painters the world has known. The “Angels’ Heads” ought to occupy the finest position in the whole gallery, spaced out in a place of highest honour; instead of that it is hung as if of little or no account.

Angelica  
Kauffmann.      The attractive and accomplished Angelica Kauffmann has furnished several writers with an engaging story. The picture of her rejecting the admiration of Sir Joshua, and marrying an adventurer who ill-treated her and whom she divorced, is so dramatically rounded off, that there is little cause for wonder at its obtaining some credence. Still, in spite of playing havoc with so dramatic a story, there can be no real doubt that it was Angelica who was enamoured of Sir Joshua. In the words of Lady Thomond, who used the phraseology of her day, Angelica “set her cap at Sir Joshua in vain.” He was both kind and courtly to her, but the respect that he readily paid her was not that of a suitor.

The scar on  
his lip.      In the various lives of Sir Joshua Reynolds we are told that the scar on his upper lip and his extreme deafness were both attributable, the one to accident, and the other to illness occurring during the period of his extended travels in southern Europe from 1749 to 1752, that is, from his twenty-seventh to his thirtieth years. The scar on his lip is said to have originated from a bad fall from his horse in Minorca, when he was there with Commodore Keppel in 1749, “the effect of which was visible ever after on his upper lip” (Leslie and Taylor’s “Life,” vol. i., p. 37). There is no reason to doubt that he had an accident as described, but the mark on his upper lip can hardly be regarded as due to this cause. The fact is, Sir Joshua had a slight hare-lip, and he was not the only one of his family who came into the world with this defect. Two of the sons of Dean Palmer, Sir Joshua’s nephew, had this blemish—Nicholas and Septimus, and others of Dean Palmer’s descendants also had this defect. I have been told by my mother how thankful my grandmother always was (who married John Palmer, the brother of Dean Palmer) when her children arrived in the world without any defect of this kind.

Indistinctness of utterance is very commonly associated with a hare-lip, and Sir Joshua was not exceptional in this respect. In Leslie and Taylor it is stated, "Sir Martin Archer Shee used to ascribe much of Sir Joshua's indistinctness [of speech] to the mutilation of his lip by the accident at Minorca." Such a result of an accident would hardly be what one would expect, though indistinctness of speech is the natural concomitant of a defective palate.

The common account given of Sir Joshua's deafness is that he caught a severe cold in the Vatican, which resulted in deafness, requiring him to use an ear trumpet all his life (Leslie and Taylor's "Life," vol. i., p. 50). It may of course be quite true that the immediate cause of Sir Joshua's deafness coming on, was a cold caught in the way mentioned, but there is no doubt that deafness was hereditary in his family, as at least six others have suffered from similar deafness coming on at a comparatively early age. It is, therefore, reasonable to conclude that in any event Sir Joshua would have become deaf at a comparatively early age. Sir Joshua's niece, Elizabeth Johnson, who married William Deane, of Webbery, Torrington, sometime Fellow of All Souls, and who stood to Sir Joshua for the figure of "Fortitude" in the New College window, was deaf from an early age. So also was Sir Joshua's great-niece, Theophila Palmer, who married Robert Lovell Gwatkin, and whose daughter, the little Theophila, sat for the lovely "Age of Innocence," and later for "Simplicity." Elizabeth Johnson's nephew, Wellington Furse, and his niece, Frances Yonge, Mrs. Radcliffe, suffered in the same way, and in the same generation Frances Younge, John William Dolignon, and Mary Teresa Johnson.

One is apt to associate with defective vision in old age, weakness of sight which requires convex glasses to improve the vision. Looking at any one of the several portraits of Sir Joshua wearing his silver spectacles, one might naturally think that the glasses were for the ordinary weak sight of declining years. The spectacles, however, still exist, and it is worth noting that the glasses of his spectacles are convex and not concave, so that his vision must have become near-sighted in the last few years of his life. The first portrait of him wearing spectacles was painted in 1788, five years before his death.



Hereditary tendencies. As some hereditary tendencies have been referred to, it may not be out of place to allude to the streak of artistic talent which, shared first by Mary Reynolds (Mrs. Palmer), and in a still greater degree by Miss Frances Reynolds, has extended in some measure to other members of the family. Mary Palmer (Marchioness of Thomond) copied many of her uncle's pictures, and painted portraits with some success. Robert Lovell Gwatkin, her nephew, painted many portraits. Colonel John Palmer, son of the Dean of Cashel, painted landscapes with some skill. Mary Palmer (Mrs. Colby), the elder daughter of John Palmer of Torrington, and great-niece of Sir Joshua, was an admirable miniature painter. In the present generation the writer obtained a studentship at the Royal Academy in 1875, while Charles Furse, son of the late Archdeacon of Westminster, has reached a high position as a portrait painter.

Cats' "Book of Emblems." Amongst the few picture-books Reynolds had the run of in his father's house at Plympton, was the "Book of Emblems" of Jacob Cats, two large folio volumes (*see* Relics, p. 814), published at Amsterdam in 1712, containing upwards of 400 spirited copperplate engravings by J. Van Vianen, Van Brenden, and others. These volumes came from Sir Joshua's paternal grandmother, Mary Ainsworth. Her father, Henry Ainsworth, lived at Exeter, and carried on a large trade with the Low Countries, having a branch house of business in Antwerp, owning ships as well as dealing in merchandise, just as did John Baring, also of Exeter, a generation later, the ancestor of the numerous well-known families of Baring. Through the Antwerp trade connection, the volumes of Cats' "Emblems" found their way to Samuel Reynolds from his mother, and thence to Sir Joshua's hands as a boy. Northcote mistakenly wrote of Sir Joshua's grandmother, Mary Ainsworth, as a "Dutch-woman," but, apart from her father's trade as a merchant with Antwerp, there was no foundation for this statement.

Sir Joshua's two brothers. Of Sir Joshua's brothers and sisters five lived to grow up. There were the two sisters, Mrs. Palmer and Mrs. Johnson, who lived at Torrington, and Miss Frances Reynolds, who lived with her brother Joshua. Besides these, there was Humphrey Reynolds, his eldest brother, who went into the Navy and was drowned as a lieutenant at sea, and Robert Reynolds,

the second son, who went into trade as an ironmonger at Exeter, and touching whom and his occupation in life, further reference is made later on.

Torrington deserves special mention in connection with Sir Joshua, for although Plympton was the home of his boyhood, Torrington came to be a second home to him as years passed on. Torrington lies beautifully situated on the crest of a lofty plateau, the edge of which slopes down on the east and south, at a sharp angle, with almost the sharpness and trimness of an artificial glacis, to the river Torridge, which flows in the valley far below. One of the main tributaries of this purling river rises in the Dartmoor hills, which lie twenty miles due south, and afford a lovely line of broken blue distance from the plateau on which Torrington is perched, reminiscent of the many bits of blue distant hills introduced into so many of Sir Joshua's pictures. The prospect of Torrington, viewing it from the south-east, has often been compared, and quite truthfully, to the view of Jerusalem as seen from the Mount of Olives. As seen from the valley below, the effect of a walled city is given to Torrington by the heavy retaining walls of solid masonry which begird the gardens of the houses which crest the hill towards the south, and the bowling green, once the site of the castle of Richard de Merton, long since in ruin, and now the rendezvous in summer evenings of many expert bowlers.

Even while Sir Joshua lived in his youth at Plympton, Torrington must have been well known to him, for the connection between the Reynolds family and Torrington was already close, for his father had married his mother, Theophila Potter, at Torrington, where she had lived all her unmarried life in her father's home. Matthew Potter, her father, had been preferred to the living by the College of Christ Church, influenced possibly by his local ties, his family at Iddesleigh living no great way off upon the banks of the same Torridge which flows past Torrington to Bideford. However this may be, the intercourse between Plympton and Torrington was frequent and continuous, and we have evidence of this in many ways. First, Sir Joshua's two brothers, Humphrey Reynolds, who went into the Navy and died at sea, and Robert Reynolds, who lived at Exeter, were both baptized at Torrington. Again, Mrs. Ley, who lived at Torrington, a sister of Matthew Potter and aunt of Sir Joshua, took

his elder sister, Mary Reynolds, to live with her after her husband's death. This led to her marriage in 1740 with John Palmer of Torrington, and a little later to the marriage of her sister, Elizabeth Reynolds, to William Johnson, also of Torrington. Thus, before the ties between Sir Joshua and Plympton were broken by the death of his father on Christmas Day, 1746, there were many strands of close connection with Torrington, and during the rest of his life we may regard Torrington as the centre of his family home in Devon, and many were the visits he paid to his sister, Mary Palmer. Her husband, John Palmer, was well off, and lived comfortably on his private means, which were chiefly derived from the rent of land he owned, chiefly in the neighbourhood of South Molton. Their Torrington house being roomy and their means ample for their wants, their home became the centre for many family gatherings. Three miles off John Palmer had a small estate, and he and his family used to spend the summer months there in his house called Burwood, a pleasant practice kept up by his son John after him. John Palmer died in 1770, but his wife lived on in her husband's house at Torrington until her death in 1787, predeceasing her brother Joshua by five years. Then her son, John Palmer, succeeded to the house, and lived there till his death in 1827, after which his widow lived in it until her death in 1843, and then it was successively owned by two of his sons, first John Nicholas Palmer and afterwards Charles Edward Palmer. On the death of the last occupant in 1889 it was sold.

Near-by the home of Mary (Reynolds) and her husband John Palmer, dwelt Sir Joshua's other married sister, Elizabeth, whose husband, William Johnson, was a son of another incumbent of Torrington, the Rev. Samuel Johnson, of a family long established at Reading, who, after being educated at Westminster and Christ Church, Oxford, settled down as incumbent of Torrington and published several learned doctrinal works. Sir Joshua's sister, Frances Reynolds, who kept house for him for many years in London, took up her residence for a time in Torrington after she left her brother.

Mary Palmer and Theophila Palmer (afterwards the Marchioness of Thomond and Mrs. Gwatkin), the two elder of Mary Reynolds' three daughters, were the two favourite nieces of Sir Joshua. Both were endowed with a keen artistic temperament and both inherited the fatal gift of



beauty, “*dono infelice de bellezza.*” After Miss Frances Reynolds left London, Mary or Theophila, and sometimes both, were continually staying with their uncle in London. “The Miss Palmers,” Miss Burney tells us, “added to the grace of his table and his evening circles by their pleasing manners and the beauty of their persons.” Mary Palmer, Sir Joshua’s favourite niece, lived on with her uncle until his death in 1792, and to her he left the bulk of his fortune. Theophila, Mrs. Gwatkin, had a legacy of £10,000. To Edmund Burke was left £4,000, and to Sir Joshua’s sister, Frances, a life interest in £2,500 in the three per cents. was given. After providing for these and other legacies, including £1,000 to his old servant, Ralph Kirkley, Mary Palmer inherited about £100,000, and from the sales of his pictures and drawings by Old Masters after his death, she realized a further sum of some £15,000, and again a further sum of some £16,000 was realized, when the pictures Lady Thomond had retained, were sold after her death in 1820. My grandfather, John Palmer, took it amiss that Sir Joshua should have left all his wealth to his sister, Mary Palmer, with the exception of the legacies to the amount of about £20,000. However, he did not permanently suffer, as on the death of Lady Thomond she in turn left the bulk of her fortune to him.

Theophila Palmer married in 1780 Robert Lovell Gwatkin of Killiow, in the parish of Kea, near Truro, Cornwall. He was High Sheriff for Cornwall in 1789, and he too, for a time, lived with his wife and family at Torrington. Her brother, John Palmer, succeeded, as we have seen, to his father’s house at Torrington, while his brother, Joseph Palmer, the Dean of Cashel, lived with his numerous family at a delightful country house a little over a mile from Torrington, called Beam. Both John and Joseph Palmer were frequent guests in Leicester Square, and Joseph, who wrote a tragedy—“*Zaphira*”—and was author of a “*Four Months’ Tour in France*,” was a great friend of Oliver Goldsmith, and chief mourner at his funeral.

When Sir Joshua went on a visit into Devonshire in 1762, he took with him as his companion Dr. Johnson, and they first stayed for some time at Plymouth, where Dr. Johnson, in a semi-humorous way, took sides against the newly-rising town of Devonport, where the docks were situate, announcing that he was a Plymouth man and against the

Visit to Tor-  
rington with  
Dr. Johnson.

*Dockers.* After the visit to Plymouth Sir Joshua and Dr. Johnson went on to Torrington to stay with Sir Joshua's sister, Mrs. Palmer, in the large red-brick house in the later Queen Anne style, built by her husband in 1752. This comfortable house, handsomely decorated internally, stands facing the churchyard limes on the one side, while on the other side the gardens break away into green fields and the country beyond. When Sir Joshua and Dr. Johnson were staying with Mrs. Palmer, she invited to meet the learned Doctor the Rev. George Wicky, the master of the local school, and a very intelligent well-read man. When she introduced him to Dr. Johnson, the latter in a semi-absent manner muttered aloud—"Wicky—dicky—snicky—what a name!"—and, turning on his heel, went on talking to someone else. It was during this visit that Mrs. Palmer one day informed Dr. Johnson that there were to be pancakes for dinner, asking him at the same time if he liked them. To which he replied, "Yes, Madam, but I never get enough of them." As Mrs. Palmer was determined that after this remark there should be no lack of pancakes, she made ample provision, and Dr. Johnson eat no less than thirteen.

It is, perhaps, hardly worth while to examine at  
 Miss Frances  
 Reynolds. great length into the spirit and method in which Sir

Walter Armstrong has written his recently published sketch of the life of Sir Joshua, but three statements of his may be briefly considered. For example, writing of Miss Frances Reynolds, who lived with her brother Joshua for twenty years, he says: "The spinster Frances, who lived in his house until she could stand it no longer, was a favourite with all the world except her brother" (p. 153). If any point is to be made of her leaving Sir Joshua's house, it would be more true to say that she was a person most difficult to get on with at close quarters. After leaving her brother's house, she tried living at Torrington, but could not get on with her relations there; then she lived for a time with the Hooles—the John Hoole who translated Tasso; then she tried Exeter and Plymouth. Miss Burney, who knew her well, says she was a person who "throughout life made the mistake of nourishing a singularity which was her bane . . . that of living in an habitual perplexity of mind, and irresolution of conduct, which to herself was restlessly tormenting, and to all around her teasingly wearisome." She was, in fact, a most trying

person to live with, and but for the placid and equable temperament of her brother Joshua, she could never have remained for so many years with him; yet, according to Sir Walter Armstrong, he was the offender, and she left "because she could stand it no longer."

Sir Walter Armstrong says of Sir Joshua, "Reynolds was zealous for nothing" (p. 151). It is difficult to take such a statement seriously. "Reynolds zealous for nothing." A man who probably worked harder from his early years right up to the time when his eyesight failed him, than any other artist that can be named—working early and late, year after year, with the same untiring energy and devotion to his work. His latest biographer, however, allows that Reynolds was zealous about one thing, he was zealous for his own self-advancement. This is what Sir W. Armstrong writes: "His one passion, if it can be called a passion, was ambition, which in his case was a quiet persistent determination to fill as conspicuous a position in the society and in the art of his time as his abilities and the accident of his birth would allow." That Sir Joshua was devoted to his art, and that his one absorbing motion in life was to excel in art is true. But Sir Walter Armstrong's picture of Reynolds goes further than this, and depicts him as skilfully scheming for social position. There seems to be a double and a conclusive answer to the charge that Reynolds laid himself out to acquire social position, first, in the fact that his chosen friends throughout life were men of literary distinction. The passport to Sir Joshua's friendship was not social standing, but mental culture. Goldsmith, Johnson, Garrick would not have been Sir Joshua's lifelong friends had social ambition been his aim. Moreover, his firm adherence, though in an unaggressive way, to Whig politics, made him the friend of Fox, Edmund Burke, Sheridan, and Wilkes, and placed him so far as the Court was concerned in the cold shade all his life. So far from being an ambitious self-seeker, nothing is more creditable to Sir Joshua than his never seeking to curry favour with the Court party of those days, by any abrogation of his own political opinions. And that in spite of his political leanings, and although the Court held aloof from him in consequence, he should yet have had amongst his sitters great numbers of the Tory leaders of the period, is the best and most remarkable testimony to his courtesy and entirely tactful conduct.

Sir Joshua's  
politics.



Criticism falls under three categories. It may be frankly appreciative, it may be detached and severely impartial, or it may breathe the spirit of detraction.

His portrait of Nelly O'Brien. When Sir W. Armstrong sets Sir Joshua's portrait of Nelly O'Brien, now at Hertford House, upon a pinnacle, it seems to savour of the spirit of detraction. Nelly O'Brien was a person of shady reputation ; therefore let us praise this as Sir Joshua's greatest work. But the ruse is too transparent. Anyone with the least artistic taste and knowledge can see through it. So far from the portrait of Nelly O'Brien being one of Sir Joshua's greatest works, it is very far from it. The pose is clumsy, and an impossible one for any painter to treat successfully ; the shadow on the face is a *tour de force* which has failed, and in no respect resembles the effect of Rubens's *chapeau de paille*. The happy effect produced in that picture is due to the light which breaks through the gauze brim of the hat, an effect admirably reproduced in Sir Joshua's portrait of his niece, Mary Palmer. Sir Joshua, however, with his unerring instinct, has painted Nelly O'Brien true to her character, directing her gaze full at each newcomer with no touch of modesty ; and this picture of all others his latest biographer has singled out as Sir Joshua's masterpiece. Luckily the illustrations in Sir Walter Armstrong's work carry their own refutation of his calumny of Sir Joshua. This "masterpiece" was sold by auction, we are told by Northcote, in Sir Joshua's lifetime, for the sum of ten guineas, which would have been impossible even then if Sir Walter Armstrong's judgment could be relied upon.

It is strange how everyone who "writes up" Gainsborough. Gainsborough, finds it necessary to "write down" Sir Joshua, and Sir Walter Armstrong has fallen a victim to this infirmity. He abandons Gainsborough as a painter of men, as anyone must, for he hardly cuts a creditable figure in the ruck of painters in this department ; but, to make up for this admission, Sir Walter Armstrong places Gainsborough as a painter of women above Sir Joshua, and cites the mannered and affected "Morning Walk," and the waxy-fleshed sentimental portrait of "Mrs. Sheridan," as greater than anything that ever came from Sir Joshua's brush. Why, the portrait of "Mrs. Sheridan as St. Cecilia," by Sir Joshua, is far above any picture Gainsborough ever painted, and the "St. Cecilia" is by no means one of Sir Joshua's masterpieces. The fact is that

Gainsborough, so far as flesh painting went, was not a true colourist, and his pictures as a whole are pervaded with a mannerism from which he could rarely escape. Probably his two finest works are the "Blue Boy" and the "Pink Boy," but they do not stand comparison with the absolute purity of colour and strength of drawing which we see in such a portrait as that of the little "Duke of Gloucester," by Sir Joshua, in Trinity College Hall at Cambridge. While pictures such as the "Mob Cap" (Miss Penelope Boothby), Lady Caroline Scott, the little girl in the snow which so delighted Horace Walpole that he said "he longed to catch her up in his arms and kiss her till she squalled," and "Simplicity," are only samples of a whole realm of Sir Joshua's art which was entirely beyond the reach of Gainsborough's powers, and indeed left Sir Joshua in this department of his art unequalled by any other painter either before or since his day. Those who belittle Reynolds in order to enhance the powers of Gainsborough, belittle the greatness of English art, for Gainsborough as a portrait painter cannot get level with Vandyke, and Vandyke stands far below Reynolds. As Ruskin has truly said, Sir Joshua is enthroned amongst the seven greatest colourists the world has known, and as a painter of the portraits of men and women stands unrivalled and alone.

Robert  
Reynolds of  
Exeter.

Mention has already been made of Robert Reynolds following the occupation of an ironmonger in the city of Exeter. And concerning the occupation of Robert Reynolds it is necessary to make some observations, for Sir Walter Armstrong in his recent life of Sir Joshua has said: "Tradition has come down to us that with all his courtliness and suavity, Reynolds never quite shook off the *bourgeois* manner of his youth, and that to the end of his life something clung about him to show that he had not been born in the rank in which he moved" (p. 118). Throughout Sir Walter Armstrong's unsympathetic account of Sir Joshua he belittles his private character as that of a self-contained, self-seeking man, "zealous for nothing," yet consumed with "the passion of ambition" (pp. 152, 153), and as to Sir Joshua's art, so far as it would be prudent to do so, his recent biographer minimizes his powers.

Sir Walter Armstrong has evidently not gone into the question of Sir Joshua's parentage, and after reading his life of Reynolds

there seems to be at most three possible reasons for his attributing *bourgeois* manners to Sir Joshua. First, Sir Walter Armstrong says "tradition" supports this. If so, it is a pity that Sir Walter Armstrong does not descend to particulars, and state by whom this tradition has been handed down, for as it is in direct conflict with a vast amount of contemporary evidence to the contrary, it is especially necessary to afford some satisfactory basis for this latter-day view of Sir Joshua. Goldsmith did not write out of mere compliment :

"Here Reynolds is laid, and, to tell you my mind,  
He has not left a wiser or better behind ;  
His pencil was striking, resistless, and grand,  
His manners were gentle, complying, and bland,  
Still born to improve us in every part,  
His pencil our faces, *his manners our heart*."

Mrs. Thrale, who may be cited as a hostile witness, for she was never a great admirer of Sir Joshua, was yet constrained to say :

"As his temper 'tis peaceful, and pure as his fame,  
Nothing in it o'erflows, *nothing ever is wanting*."

With abundant evidence from contemporary writers to the contrary, something more conclusive than a vaguely asserted "tradition" must be called in as witness.

Secondly, Sir Walter Armstrong may rely upon the statement that he makes to the effect that his "great-grandmother was a Dutch-woman" (p. 5), but if he relies upon this, he is in error, as we have seen.

Thirdly, Sir Walter Armstrong may, and probably does consider that the question is settled by the fact that Sir Joshua's second brother, Robert Reynolds, became an ironmonger at Exeter. Now, in this country, trade was never considered dishonourable or derogatory until the Hanover dynasty became established. All through "the spacious times of great Elizabeth," and right away down through the next century, until the coming of the Hanoverian line altered social feeling, the younger sons of English gentlemen of coat armour all went into trade. It is only necessary to look at the old lists of London City companies in the seventeenth and the beginning of the eighteenth centuries to be convinced of this, and to find name after name of the younger sons of the first gentlemen of England in trade as ironmongers, mercers, apothecaries,



silversmiths, and so on. The Hanoverian line only came to the throne in 1714, and the modest-minded Samuel Reynolds at Plympton was not a man likely to be much affected by the new views as to trade being derogatory, when he was thinking of putting his second son Robert into trade at Exeter in 1730, if indeed such views had spread so rapidly into Devon. There were not many occupations open to young men in those days, and even at the end of the eighteenth century, when war broke out with France, the whole army, which now affords an outlet for so many younger sons, then numbered only 30,000 of all ranks. Robert Reynolds, like countless others before him, went into trade, and lived a quiet bachelor life at Exeter. The new ideas brought in by the new dynasty had not had time to affect Samuel Reynolds at Plympton, and check him in taking a sensible step. If Sir Walter Armstrong bases, as seems likely, his theory of Sir Joshua's *bourgeois* origin upon the calling of Robert Reynolds, it only proves that he is unacquainted with the past social life of his country.

The spiteful little paragraphs scattered up and down in Sir Walter Armstrong's life (see p. 153, *passim*), to the effect that Sir Joshua held aloof from his family, are what lawyers would call untrue in substance and in fact, but it is hardly needful to attach importance to them, when throughout Sir Joshua's life there were to be found at his fireside either his sister, Frances Reynolds, or his nieces, Mary and Theophila Palmer, and when at the close of his life he left practically the whole of his considerable fortune to his nearest relations.

Did not paint miniatures. A suggestion has been made to the effect that there is reason to think that Sir Joshua Reynolds may have painted at least one miniature. But the only ground for this supposition appears to be based upon an entry in one of the catalogues of the early Royal Academy exhibitions, attributing to Sir Joshua a work which appears from the numbering to have been hung amongst the miniatures. There are at least two reasonable explanations of such an entry, without deducing from it that Sir Joshua ever painted a miniature. The most obvious explanation is that such an entry did not relate to a miniature at all, but to a small picture. For example, the small portrait of Lady Catherine Manners, in 1784 (No. 320†), appears to have been hung amongst the miniatures, but this portrait was only 15 × 13 in. ; or, possibly,

if it were the one now at Compton Place (p. 1364), only 8 × 6 in. If we assume that there is any evidence to show that a work hung amongst the miniatures and ascribed to Sir Joshua in the catalogue, actually was a miniature, and not a small canvas, then the probability seems to be that the catalogue was in error in attributing to Sir Joshua the work of his sister, Frances Reynolds, who painted a large number of miniatures, and painted them well. In a letter of Dr. Johnson's written to Bennet Langton, and dated 9th January, 1758, he says: "Mr. Reynolds has within these few days raised his price to twenty guineas per head, and Miss is much employed in miniatures. I know not anybody [else] whose prosperity has increased since you left them." The portraits by Miss Frances Reynolds of herself and her sister (p. 312, vol. i., of this work) shows that she was able to paint with very considerable skill, and her portrait of her nephew, William Johnson, as a boy, belonging to the late Archdeacon of Westminster, Canon Furse of Halsdon, Devon, is a really admirable picture, probably her best work. The reference of Dr. Johnson to her miniature painting indicates that she met with considerable employment as a miniature painter from different sitters. As far as regards the theory that Sir Joshua painted a solitary miniature, there does not seem, apart from a rash deduction from an entry in an early Academy catalogue, the least ground for believing that he ever painted one—work on a small scale being most repugnant to him, and even his small sketches, few enough in number, exhibiting a very free and large handling, his portraits as a rule being worked straight on the canvas without the aid of any preliminary sketch.

Fugitive  
colours.

One of the stock comments upon Sir Joshua and his brushwork is, that he made use of fugitive colours.

There is little doubt that at one time Sir Joshua was not sufficiently careful about either the colours or the mediums he employed, and that some pictures were now and again returned to him to restore their brilliancy. Although Sir Joshua is not free from blame in this respect, it is more than probable that the chief delinquents in this matter have been those who have from time to time undertaken to clean or restore his pictures without possessing sufficient knowledge of his methods of work. There can be no doubt that a large portion of the work of his earlier years was

laid down in monochrome, and that the colour was put on with the glaze, and cleaners ignorant of this, who have set to work to take off what they thought was the varnish only, have instead taken off all the colour. The writer knows two pictures by Sir Joshua which thirty years ago were admirable in colour, and which now, by such treatment, have neither of them a vestige of colour left—mere wrecks, stripped of all the glorious tone and colour Sir Joshua imparted with the glazing. B. R. Haydon wrote, “he finished his picture entirely in black and white, all but the glazing. No red or yellow till the last, which was used in glazing. Take off that, and his pictures return to black and white.” When Mr. Bentley bought “Mrs. Hartley and Child” at Lord Carysfort’s sale, Sir Thomas Lawrence said to him, “Never let a cleaner touch the picture” (Leslie and Taylor, vol. ii., p. 20). But in numbers of cases the cleaners have been allowed this privilege, and their operations have resulted in pallid and colourless pictures, and the blame given to Sir Joshua, who has been too readily adjudged to have used fugitive colours.

As some set-off for what Sir Joshua has suffered at the hands of ignorant picture-cleaners, he has been better served by the art of engraving than any other great artist. How fully Sir Joshua Reynolds realized his indebtedness to the many admirable mezzotint reproductions of his pictures, is evidenced by his exclamation, when looking at one of McArdeU’s transcripts, “By this man I am immortalized!” Dr. Hamilton, in his “Catalogue of Engravings from Sir Joshua’s Works,” has written that the engravers wrought “as if the very genius of Reynolds had guided their hands.” Mr. Whitman, in his recent work, “Masters of Mezzotint,” truly says that the pictures of Sir Joshua were made for mezzotinting; but Mr. Whitman seems to suggest that to Marchi alone Sir Joshua gave personal advice and help when mezzotinting his plates from Sir Joshua’s pictures. I am inclined to think that Dr. Hamilton was nearer the mark when he suggested that Sir Joshua “guided their hands,” and that many of the masters of mezzotint owed much to Sir Joshua in the way of sound criticism. Many mezzotints from Sir Joshua’s pictures, which were in his portfolios at the time of his death, have come to me from my grandfather, John Palmer, who inherited them from his sister, Lady Thomond. Some of these are not only proofs before letters,



but proofs taken from the plates before the engraver had cleaned off the trial marks of his tools made on the margin of the plates. In three instances, namely, "The Duchess of Marlborough and her Daughter," by Richard Houston ; "Warren Hastings," by Thomas Watson, and "Lord John Cavendish," by Josiah Grozer, the engraver's name is not even scratched on the plate, and the prints thus afford no clue to their authorship. The natural conclusion is, that these early proofs were brought round to Sir Joshua for his criticism before the plates were printed from, for otherwise there could be no object in leaving proofs with Sir Joshua from plates not cleaned up and from plates with no engraver's name. It does not seem reasonable that the engravers should have taken proofs to Sir Joshua in this very early state, except for the purpose of getting his advice. Apart from this natural presumption from the state of the proofs left with Sir Joshua, there is the definite statement of Lady Thomond in reference to William Woollett, which tends to confirm this. Sir Joshua possessed two pictures by Cornelius du Sart, which were engraved by William Woollett, and published under the names of "The Jocund Peasants" and "The Merry Cottagers." Lady Thomond used to relate how one day William Woollett brought proofs of these engravings to show her uncle, and that after Sir Joshua had suggested certain alterations in the plates he turned to Woollett and asked him how long it would take him to make them ; to which Woollett replied, "From two to three months." Woollett, of course, engraved in line-work, a much slower process than working in mezzotint ; still the fact that Sir Joshua gave advice to so eminent an engraver as Woollett, coupled with the existence in Sir Joshua's portfolios of numerous mezzotint engravings printed off before the plates were cleaned up, seems at any rate to indicate that Dr. Hamilton was not far wrong when he suggested that it seemed as if "the genius of Reynolds guided their hands."



## CONCLUDING WORDS.

IT is a source of great gratification to the Compilers that they have at last reached the end of their labours in connection with the "Works of Sir Joshua Reynolds." They imagined when they commenced that the three first volumes would have included all the information they could gather. But before completing these volumes, it became apparent, from the mass of information that poured in upon them, and from the unexpected increase in the cost of production (amounting in the aggregate to nearly two thousand pounds), that it would be impossible to include in these volumes all this fresh information. In addition to which and the necessary indexes, as well as many other subjects of interest connected with this great artist and his valuable collections of works of art, which, although not coming strictly under the category of "Works," yet being of permanent interest in connection with him, it seemed desirable to incorporate. The compilers, therefore, immediately on the completion of the three volumes, started on the fourth volume. Owing to the printing of it in sections, they found themselves, after the completion of the Addenda, in the possession of still further information, and they resolved upon a Second Addenda, which they intended to keep open until the whole volume was completed. As the paging of the volume had to go on, they left twelve blank pages, which they considered would be sufficient for the purpose; but owing to the sale of the Blyth collection of engravings, and to other causes, the Second Addenda has reached sixty, compelling them regretfully to interfere with the sequence of the pagination. They hope that this will not cause those who consult this volume any inconvenience. The Index to Owners will, the compilers think, be of great use to collectors. An attempt was made to separate past and present owners, but this was found to be impracticable.

Valuable information gathered by the thorough examination of the Pocket Books now in the Royal Academy has, they consider, justified the labour they expended upon this part of the work, giving as it does the clue to many pictures the existence of which was not anticipated. This examination would have been made during the progress of the first three volumes had

not the compilers believed that Tom Taylor had given a complete list of the sitters. It was only after the completion of the first three volumes that they obtained the required permission from the Council of the Royal Academy to examine these Pocket Books.

The catalogues of sales that are printed in this volume are more than had been originally anticipated. The "Ralph" catalogue only very recently came into the possession of Mr. Cronin. The 1792 Greenwood catalogue, and the Phillips catalogue, 1798 (March 5), were discovered in the Print Room of the British Museum. These two catalogues, together with the 1798 Phillips catalogue (May 8), which recently came into the possession of Mr. Graves, were hitherto unknown to them.

The valuable paper contributed by Sir Robert Edgcumbe is inserted with much pleasure, throwing as it does so much new light upon the parentage of Sir Joshua, his social position and surroundings, and the status of the whole Reynolds family.

The compilers consider it advisable to give the following account of the work undertaken by Tom Taylor in his attempt to compile a complete catalogue of the works of Sir Joshua Reynolds.

In the preface to Leslie and Taylor's "Life and Times of Sir Joshua Reynolds," the latter writes as follows :

"Mr. Cotton has published the fullest list yet printed of Sir Joshua's portraits. But it is both incomplete and inaccurate, defects hardly to be avoided in the first edition of such a work.

"I soon found that if my labours in connection with Sir Joshua were to be complete, it would be necessary to compile the fullest possible catalogue of his pictures. But when their number was taken into account (I am satisfied I do not over-estimate them at between two and three thousand, and I rather think the latter figure will be passed before my work is done), it became evident that a volume would be required for the Catalogue alone. I have compiled—with the aid of my friend, C. Franks, Esq.—the fullest list I could of proprietors of Sir Joshua's pictures, and have asked of them all the latest and exactest information as to the subjects and states of these pictures. I have received, in the great majority of instances, ready and careful replies. I have made a point of for some years past examining all Sir Joshua's pictures that I could get access to, and facilities for such examinations have been granted me as obligingly in every instance, as information has been supplied in almost all, in answer to my letters.

"I hope this volume now in the press will contain something as near a full catalogue *raisonnée* of Sir Joshua's pictures as is to be hoped for at present. Future editions must be waited for to fill up gaps and correct errors."

The list of proprietors was printed, and to 668 of them a circular was sent, of which the following is a copy :

LAVENDER SWEEP,  
"WANDSWORTH,  
"January, 1864.

"MADAM,

"I have been engaged for some time on a Life of Sir Joshua Reynolds, begun by the late C. R. Leslie, R.A. A careful, and, as far as possible, complete list of Sir Joshua's pictures, is an indispensable portion of this work.

"The fullest printed catalogue of Sir Joshua's portraits was compiled by the late W. Cotton, Esq., published in 1857. The discovery in it of many inaccuracies as well as imperfections, makes it desirable to those which appear in that catalogue as proprietors of Sir Joshua's pictures for verification of their possession of the pictures, as well as for any further information about the state, size, colour, and arrangement of the subjects of their pictures with which they may be kind enough to favour me. I have also names both of proprietors and pictures not included in Mr. Cotton's list, as to which I am anxious for accurate information.

"In pursuance of this design, I take the liberty of forwarding to you a list of the pictures by Sir Joshua believed to be in your possession, with the request that you will be kind enough to say if the list is accurate and complete, and, if incomplete, that you will add the names of any of Sir Joshua's works (portraits or fancy subjects) in your possession, not included in the list.

"As Sir Joshua was a great experimentalist in methods and materials, I should be most grateful for information in each case, whether the picture be faded or not, whether the surface be cracked or otherwise impaired, and whether there has been restoration or relining to your knowledge.

"I should be grateful also, in the case of every picture of which no engraving is mentioned in the enclosed list, for a description (under the head 'Remarks') of the composition of the picture, the size (*i.e.*, whether whole length, half length, three-quarters, Kit Cat, or head), the form of canvas (*i.e.*, whether square, oval, or circular), the number of figures, the dress (particularizing the colours), and any other points serving to identify it, and for any further information about it you may think likely to be useful.

"I enclose also a list of known proprietors of Sir Joshua's works. If, on looking through it, you should find names omitted of persons, to your knowledge, possessing pictures of Sir Joshua, and would supply such omissions, you would be increasing the favour I am now asking of your courtesy.

"I have the honour to be,

"Your obedient servant,

"TOM TAYLOR.

"Mrs. Margitson."

The publisher, Mr. John Murray, of Albemarle Street, made the following



announcement on a slip inserted in the first of the later bound sets of "The Life and Times of Sir Joshua Reynolds:" "Shortly will be published, with illustrations, Fcap. 4to, A Catalogue Raisonné of the Works of Sir Joshua Reynolds, with notices of their present owners and localities, by Tom Taylor and Charles W. Franks."

"The numerous inquiries necessary for a careful compilation of the Catalogue Raisonné of Sir Joshua Reynolds's pictures, and the compiler's desire to avail himself of any information as to pictures that the 'Life and Times' may elicit, have rendered it necessary to postpone the publication of the Catalogue. But the main portion of the materials is ready, and it may be expected in the course of the year."

This circular put a series of troublesome and intricate questions to the proprietors of Sir Joshua's works, to which, doubtless, in many instances, there was no response; so eventually the project was abandoned.

A quotation from the introduction to the first volume of this work ("The History of the Works of Sir Joshua Reynolds") is pertinently introduced here:

"As the manuscript progressed, the necessity became obvious of obtaining permission to visit the principal collections in England and Ireland, and to seek information in all quarters where it was likely to be obtained."

The outcome of these inquiries was an extensive correspondence, which contained throughout very valuable information now incorporated in this work, clearly showing how much broader and deeper is the interest now taken in all that pertains to the great master, than in the time of Tom Taylor. Again, there is further evidence of this feeling through the recent sale at Christie's of the Blyth Collection of Mezzotints, where the 170 lots after Reynolds realized over £14,000, among which were the following extraordinary prices: Lady Bamfylde, £924; Duchess of Buccleuch and her daughter, £315; Lady Betty Delmé and her children, £966 (the picture was sold at Christie's in 1894 for £11,550); Lady Hamilton as "A Bacchante," £252; Lady Elizabeth Herbert, £315; Mrs. Musters, £399; Lady Catherine Pelham Clinton, £987, and the Duchess of Rutland, £1,050.

The Three Ladies Waldegrave was published at £1 1s., and fetched 19s. in the 1792 sale, and in the Blyth sale realized £525. The Duchesses of Devonshire and Rutland were published at £1 10s., fetched £1 3s. in 1792, and the latter alone £1,050 in the Blyth sale. Lady Betty Delmé and Mrs. Musters, published at 15s. each, fetched in one lot £1 1s. in 1792, and £1,365 in 1901. Lady Bamfylde, given separately above, was published at 15s., and was sold for 13s. in 1792, and fetched £924, as stated already.

Through this abiding interest in Sir Joshua, and the cordial support received, we have succeeded in bringing out this exhaustive work on the art of Reynolds.

As our courteous correspondents number about two thousand, it is



unavoidable to have them all grouped together, and where the obligations are so paramount that there was not even a single reply which did not serve some useful purpose, the compilers feel the difficulty of framing a fully appropriate acknowledgment. They have, therefore, but to adopt the old simple form, and express in heartfelt sincerity, *Thanks, very many thanks.*

We conclude these words with the following important particulars: Malone gives a list of some portraits and fancy subjects, enlarged by Northcote, but Cotton was the first, in 1857, to bring out a catalogue of Sir Joshua Reynolds's portraits, which gives 1,444 pictures. But, inasmuch as he had access to only nineteen of the Pocket Books, the incompleteness of his list is manifest. In Leslie and Taylor's "Life of Sir Joshua," 1865, from the extracts from twenty-seven Pocket Books, and six price lists therein, we have taken 2,500 pictures. The first three volumes of our history record 3,400, and the Addendas to this volume, from discoveries on the re-examination of the Diaries and other sources, nearly 540, making the total of about 4,000 paintings, which, in happiness of invention, variety of attitude, facility of execution, richness and harmony of colour raised Sir Joshua to the highest eminence among English Portrait Painters, and made him renowned among the Great Masters of the World. Besides, in the other phases of his life, he was one of the most remarkable and distinguished men of all time. When the engravings were taken from these pictures, the Earl of Orford, in the advertisement prefixed to the fourth volume of his "Anecdotes of Painting," took occasion to mention the extraordinary merit of Sir Joshua thus: "The prints after the works of Sir Joshua Reynolds have spread his fame to Italy, where they have not at present a single painter who can pretend to rival an imagination so fertile that the attitudes of his portraits are as various as those of history." To which was added the following note:

"The exuberance of his imagination will be the grammar of future painters of portraits."

ALGERNON GRAVES.

WILLIAM VINE CRONIN.



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